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Magazine



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# AMERICAN SQUAREDANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 52, No 4  
April 1997



## THE ASD LINE-UP

- 2 Editor's Notebook
- 4 By Line
- 5 Ask Dave
- 6 Soaring with God's Eagles
- 8 As I See It
- 10 Social Dancing
- 16 A History of Square Dancing
- 24 Tall Men
- 42 Hemline
- 50 Dandy Idea
- 52 Notes From A Veteran Caller
- 53 Questions
- 55 Calling Tips
- 67 Interactive Dancing
- 75 Meandering
- 77 Circle Right
- 82 A Shot In The Arm
- 84 CALLERLAB Viewpoints
- 91 Classifieds
- 96 Finish Line

## OUR READERS SPEAK

- 68 Grand Zip
- 80 Feedback

## SQUARE DANCE SCENE

- 25 People and Events
- 44 46<sup>th</sup> National Convention
- 57 What's Going On  
In Square Dancing
- 70 A/C Lines  
Advanced & Challenge
- 72 USA West
- 87 Trail Dances
- 88 Dateline

## ROUNDS

- 22 Flip Side Rounds
- 23 Cue Tips
- 32 Round Dance Pulse Poll

## FOR CALLERS

- 11 Easy Level
- 36 Accredited Caller Coaches
- 38 Creative Choreography
- 62 Flip Side Squares
- 66 Three R's

## CONTRA/CW

- 15 Dancing Contra
- 33 The Country Line
- 65 Contra Corners

# SEE YOU IN ORLANDO, JUNE 1997

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# Editor's NOTEBOOK

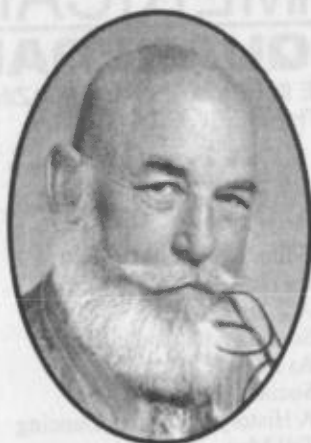
by Jon Sanborn

The front cover comes from the April 1960, *Sets in Order*, which was originally drawn by Frank Grunden. It seems as though they were having the same basic problems confronting them 37 years ago as we do today—places to dance, requirement of time commitment and number of calls. As was stated some 37 years ago, "Let's *all* do what we can to find ways to keep as many of these folks in the activity as possible, and at the same time, bring back to our clubs some of the dancers we've been missing lately. Let's *all* do what we can."



## How Effective a Listener are You?

Listening is one of those communication skills that nearly everyone takes for granted but surprisingly few people do exceptionally well. That's too bad, because being able to listen effectively is easily one of the most important keys to making a square dance club effective. Here's a brief self-test that should give you an idea of how you measure up in this critical skill.



1. Do you make a conscious effort when you're in a conversation to focus on everything the other person is saying?

- A. Almost Always                      B. Frequently  
C. Occasionally                         D. Hardly Ever

2. When you're talking to someone, whether in person or over the phone, how frequently do you find yourself becoming distracted by external noise such as the conversation around you, the radio, etc.?

- A. Hardly Ever                            B. Occasionally  
C. Frequently                             D. Almost Always

3. If it's important, lengthy conversation, do you make notes of what you're hearing rather than relying on your memory?



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- A. Almost always  
C. Sometimes
4. When someone else is talking, how frequently do you find yourself thinking about what you're going to say in response?  
A. Hardly ever  
C. Frequently
5. Do you make a conscious effort to allow the person speaking to you to finish presenting his or her ideas before you offer any comment?  
A. Almost always  
C. Sometimes
6. When someone says something you disagree with, can you hold your tongue until the person is finished talking?  
A. Almost always  
C. Sometimes
7. If you're not sure of what the speaker means, do you ask for an explanation, even though the question may make you appear naïve?  
A. Almost always  
C. Sometimes
- B. Usually  
D. Hardly ever
- B. Usually  
D. Almost always
- B. Usually  
D. Hardly ever
- B. Usually  
D. Hardly ever
- B. Usually  
D. Hardly ever

8. Do you pay at least some attention to non-verbal cues, such as body language or eye contact?

- A. Almost always  
C. Sometimes
- B. Usually  
D. Hardly ever

9. If you're not sure of what the speaker meant, do you ask for clarification?

- A. Almost always  
C. Sometimes
- B. Usually  
D. Hardly ever

10. Do you offer appropriate non-verbal responses (nodding your head for instance) to indicate that you're paying attention?

- A. Almost always  
C. Sometimes
- B. Usually  
D. Hardly ever

**Rating Scale:**

**A=4 B=3 C=2 D=1**

**How to rate yourself:**

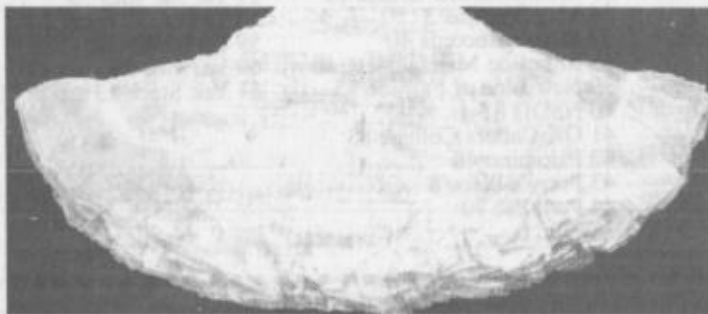
- 35—40 Very High**  
**29—34 Above Average**  
**22—28 Average**  
**21 or Below: In need of improvement**



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# BY-LINE

It is with sadness that we report the death of Chuck Peel, professional square dance caller and owner of Eagle Records. *Soaring with God's Eagles*, written by Jim Cholmondeley, is a tribute to this special man.

This issue brings an end to one of our favorite features, *As I See It*, by Bob Osgood. Be sure to see his note at the end of his article. We'll miss this great feature, but understand his wanting to give up that nagging deadline every month.

*Questions????* will help study groups interested in "attacking the causes of the disease (of square dancing's decline) rather than the symptoms." To help fulfill the promise we made in last month's *Editor's Notebook* to "feed you ideas" for projects in the recruitment of new dancers, *A Shot in the Arm* does just that, because it's full of "Ideas that Work." *Dandy Idea* features a "Sweetheart of a Dance," which spotlighted 52 couples who were special to their clubs for one reason or another—a fantastic way of keeping and showing appreciation for those hard workers in your club! And check out *Interactive Dancing*, a different approach Gloria Rios Roth is taking to draw new dancers.

Don't miss *Tall Men*, a humorous look at the maneuverings tall men endure to look good while dancing. And to keep on looking good, *Social Dancing* lets us in on the health benefits of square dancing—another great selling point for you to incorporate into your recruitment plans!

- |                               |                                |                               |
|-------------------------------|--------------------------------|-------------------------------|
| 1 ANZA 30                     | 23 Heaven in '97 27            | 45 R & R Video 65             |
| 2 Bill Davis 76               | 24 Hi Hat 31                   | 46 Rawhide 7                  |
| 3 Blue Ribbon 31              | 25 Hilton 64                   | 47 Rockin M Records 33        |
| 4 British National S/D Con 84 | 26 IAOGSDC 73                  | 48 Royal Records 83           |
| 5 Buckskin 7                  | 27 Jo Pat 37                   | 49 Saunder's Caller School 52 |
| 6 Burdick 21                  | 28 John's Notes 72             | 50 Scope 2                    |
| 7 CALLERLAB 30                | 29 Kirkwood Lodge 15           | 51 Silver Sounds 82           |
| 8 Calyco Crossing 34          | 30 Kopman's Callers' School 86 | 52 Sourdocees 54              |
| 9 Capital Engraving 45        | 31 Kopman's Choreo 41          | 53 Square Dance Videos 43     |
| 10 Chinook 19                 | 32 Lloyd Shaw Foundation IB    | 54 Square Dancetime 58        |
| 11 Cholmondeley 14            | 33 MACCA 74                    | 55 Strawberry Square 55       |
| 12 Dance Country 17           | 34 MacGregor 77                | 56 Supreme Audio IF, IB       |
| 13 Dot's Western Duds 11      | 35 Mediterranean Cruise 78     | 57 Tic Tac Toes 79            |
| 14 Eagle Records 26           | 36 Meg Simkins 3               | 58 Tortuga Express 20         |
| 15 Ed Fraidenburg 40          | 37 Mike's Records 40           | 59 USA West 42                |
| 16 Elite Records 80           | 38 Mikeside Management 40      | 60 Vee Gee 28                 |
| 17 Eng Mtn Sch 69             | 39 New Line of Fashion 85      | 61 Yak Stack 13               |
| 18 English Mountain 60        | 40 NSDD 81                     |                               |
| 19 ESP 37                     | 41 OK Callers College 83       |                               |
| 20 Four Bar B 56              | 42 Palomino 48                 |                               |
| 21 Gold Star 71               | 43 Perry's Place 8             |                               |
| 22 Grenn 53                   | 44 Petti Pac 70                |                               |



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| 61 |    |    |    |    |    |    |    |    |    |

# 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.

**Dear Dave,**

**A couple who visits our club brings their 4 year old grand child with them. The problem is, they carry this child in their arms while dancing in the squares. What do you think of that?**

**Worried East Coast Dancer**

I'm somewhat amazed anyone would subject a child to such danger. It's a very irresponsible thing to do and by allowing such a thing, the club officers are irresponsible as well. That child could easily be poked in the face or body and even dropped on the floor and seriously hurt. This is a clear case of no one taking charge and correcting the problem. In my opinion, if the child is injured, the club, caller, grandparents, and others in the square could and should be held both accountable and financially liable. The grandparents are not showing any consideration to the other dancers at the dance. Wake up folks before you find yourself in a regrettable, but avoidable, situation.

**At a dance I attended I was asked, "How do we approach our callers and suggest they get new and better music. You know, a better variety of music?"**

It's easy for some callers to become stuck in a rut, no longer learning new material, songs, and simply going through the motions. Maybe it's laziness, or a myriad of other reasons. Remembering all callers need feedback, both positive and negative, you as dancers can do something about. We callers are sometimes soooo fickle, though and must be handled gently when it comes to criticism. Come to think of it, we should probably be handled similar to the way a snake charmer handles his cobra. Verrrry carefully! Take heart, because I have a few suggestions for the club.

1. Buy your caller a subscription to a tape service. He/she can then listen to a portion

of each new song as it is released and may be enticed to buy one.

2. There are some excellent monthly caller note services that provide a wonderful variety of material and offer many suggestions for all callers.
3. Make certain your caller/cuer subscribes to ASD magazine. Subscribe for them if they don't. (It's a great birthday or Christmas present!) Personally, I couldn't imagine a professional caller or cuer not subscribing to *American Squaredance Magazine*.
4. If all fails, try the direct approach. He/she could always be given a certificate from the National Historical Society for their record collection—in jest of course, but the message will be there nevertheless.

Be honest and tell the caller everyone is bored and they must either change or be replaced. It's a tough thing to do but necessary. I remember it when I'm asked or told about a record that someone just "knows" I would like. That person is trying to tell me something. If enough people ask your caller, he/she may get the idea.

**Suggestion for the month:** Need more new folks for your classes? Try this: Talk to one of your local corporations. Give a presentation to their wellness or personnel officers. Ask them to "sponsor" your new class by lending their name or advertising in their publications. It's simple, it's free, and it works!

Dave answers all questions:

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E-mail: dgipson@mixi.net



# CHUCK PEEL



1944

1997

## "Soaring with God's Eagles"

Chuck Peel, loving husband, wonderful father, professional square dance caller and record producer. Chuck started calling in 1966. His friendly smile and manners, along with his natural talent in calling made him a hit in the square dance community. Chuck first taught and called square dances in his local area and as his popularity increased began traveling out of state on the weekends. Two years ago he gave up his day job and began his true love, a professional traveling caller. Chuck traveled, but still maintained a local square dance and country western program.

Chuck recorded on Eagle Records and was very happy when he was able to purchase the company and produce the kind of music he wanted. He was a self taught sound engineer. He built a sound studio which produced all kinds of music, square dancing, gospel and rock. As owner of Eagle Productions (includes Golden Eagle and Eagle Records) Chuck was able to have such artists as Ken Bower and Gary Shoemake do guest appearances.

He and his wife, Della, developed a week long square dance event for his dancers at English Mountain Resort for the past five years. This was the highlight of the year for many of his square dancers.

Our deepest sympathy goes out to his wife, Della, and his daughter, Debbie, and the rest of his family. He will truly be missed by all his friends.





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## AS I SEE IT

by Bob Osgood

Describing the size of objects to others has often been somewhat of a challenge to us. So many times we have our own idea of how big something is, and yet, when we try to pass this idea on to someone else we're bound to minimize or exaggerate, depending on how the object impressed us and based, perhaps, on preconceived notions. It's rather like the youngster who asked disappointedly after his first view of the Pacific Ocean, "Gee, is that all the bigger it is?"

An old and proven method of measuring distance and size is by comparing an object with other and more familiar objects; i.e., "no further than from here to the grocery store," or, "just about the length of a football field." Or, you may use the old tried-and-true methods: stepping off a distance with the heel of one foot touching the toe of the other; measuring from the point of the chin to the tip of the finger on an outstretched arm; or, spreading the two hands out to full length, etc. These evidently have always been handy reference points.

The cubit was an ancient measure of length originally represented by the length of the forearm, or about eighteen to twenty inches. A span was the extreme space over which the hand could be expanded, roughly about nine inches.

With the advent of square dancing has come a new scale of measurement that goes something like this. A real estate agent will be showing a prospective buyer a new home. "This looks

like a pretty nice living room," the interested buyer will say. "Yes," adds the female member of the family, "I'd say it's a three-square living room with an adjoining two-square dining area."

"And don't forget the five-square patio," the husband puts in. "All-in-all, this seems to be a pretty good ten-square house. That is, unless you want to count the garage, which is good for another four squares—if you don't mind dancing around the post and squeezing in a bit out there by the work bench."

At one time this kind of talk would tend to confuse the real estate people. However, the other day a friend of ours told us that these folks are not too surprised anymore. As a matter of fact, they're liable to come up with a suggestion of where you might be able to add on an extra two-square play room without too much bother or expense.

Square dance mathematics don't seem to be reserved exclusively for the real estate trade. We heard from a car dealer the other day who was confronted by a young couple—prospective buyers for one of the shiny 1997 models on the display floor.



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"Care to see under the hood?" the ambitious salesman asked them.

"No, that's not necessary," replied the male member of the family.

"What he's really interested in," explained the wife, "is the trunk. How about letting us take a look?"

While the dealer removed the keys from the ignition and went around to open the turtle-back of the car, the husband walked out to the street, got into his own car and took out several cases that looked like large suitcases. Bringing them into the showroom, he said to his wife, "Let's see if it'll fit in this one." And then, turning to the dealer, he explained, "The car looks fine. If we can fit this amplifier, three speakers and two record cases in next to the spare tire and figure a way to tuck my microphones into the corner along with the extra cable, I think you've got a deal."

Who knows, all of this may be the beginning of an entirely new language. Just don't be surprised some day if you see an ad in the classified section of your newspaper saying:

"FOR SALE—brand new twelve-square home."

-or-

"FOR SALE—shiny new convertible with room for a 56 watt public address system plus records"



It's a sign of the times.

\*\*\*\*\*

Herb Greggerson is spotlighted this month in *CALLERLAB's Honors Book*. Those of you who knew and danced to Herb will remember him as a rugged individualist and an outstanding caller. One of the first western-style callers to brave the traditionally eastern bastions of square dancing where the contras and stately quadrilles had been enjoyed since the early years of this country, Herb's appearance in Boston, complete with cow-

boy hat and boots, caused quite a flurry among the Down-Easterners.

Herb, aware of the stir his appearance was causing among the natives when he was taken out to lunch by several of the callers and dance leaders of the area, was not one to miss an opportunity to turn a few heads.

Dining in one of the more fashionable hotels, Herb noticed that two elderly ladies seated at a nearby table were closely watching his every move. As the meal was drawing to a close, the waiter brought finger-bowls to the table for the guests to rinse their hands as proper men and women did at that time and place. Without hesitation, Herb reached for his bowl and, in as dignified a manner as possible, brought it to his lips and drank it. What the others at his table may have thought is not known, but Herb, having the time of his life, enjoyed the open-mouthed reaction of his two onlookers, who, thanks to him, had "now seen everything!"

Now, in his biography, read about the more dignified Herb Greggerson.

\*\*\*

### As I Saw It...

Preparing this column on a regular basis since 1994 has been a pleasure. However, the time has come to let go of monthly deadlines and get down to the serious business of being retired. Occasionally I'll be sending in comments to go along with the biographies featured in *CALLERLAB's Honors Book* and, who knows, some personal views regarding square dancing's future based on its past may even find their way into these pages

Fondest regards,

Bob Osgood



The following was reprinted from January 1994 *Mayo Clinic Health Letter*, with permission of Mayo Foundation for Medical Education and Research, Rochester, Minnesota 55905.

## SOCIAL DANCING

**J**azz up your fitness routine with a regular dose of dance. Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YMCA also hold little appeal.

When a close friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise—and probably having fun too.

Dancing pairs you up with more than a partner.

From burning calories to socializing with friends, dancing offers these health benefits:

**Calories**—Dancing can burn as many calories as walking, swimming or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

**Cardiovascular conditioning**—Regular exercise can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.

Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

**Strong bones**—The side to side movements of many dances strengthen your weight bearing bones (tibia, fibula and femur) and can help prevent or slow loss of bone mass (osteoporosis).

**Rehabilitation**—If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.

**Sociability**—Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties, which contribute to self-esteem and a positive outlook.

Would you like to dance?

Tomorrow night when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.



The following is an excerpt reprinted from *Dancin' News* of Central Florida.

### LIVE TEN YEARS LONGER!

Square dancing will add ten years to your life, a surprising new study shows. Dr. Aaron Blackburn states, "It's clear that square dancing is the perfect exercise. It combines all the positive aspects of intense physical activity with none of the negative elements."

The study was based on their physical examinations, which indicated that both female and male square dancers could expect to live well into their 80s.

The square dance movements raise the heart rate like any good aerobic should. All the quick changes of direction loosen and tone up the muscles—but not so severely as to cause injury. In square dancing, when you're not moving, you're clapping hands or tapping feet, which all contributes to long term fitness.





BY BOB HOWELL

# EASY LEVEL

Emalou Brumfield of Sagamore Hills, Ohio, shares a solo dance with me this past January that utilizes the flip side of a record (*Baby Likes To Rock It*) that is already in many callers' and solo/line cuers' record cases. Her offering is called...

## BUCKEROO

Formation: Solo. No partners necessary.

Music: *Tulsa Shuffle* by The Tractors. Arista 12717-7

Routine:

Counts: After a long intro.


- 1-4 Vine right. (Kick left foot across and clap on count 4)
- 5-8 Step left and kick right across while clapping, then step right and kick left across while clapping.
- 9-12 Vine left. (Kick right foot across and clap on count 12)
- 13-16 Vine right. (Scuff left heel on count 16)
- 17-20 Rock forward on left foot, rock back on right foot, rock forward on left foot.  
Scuff right foot next to left foot while turning  $\frac{1}{4}$  to the left.

Note: This is a 20-count dance.

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Following are two routines sent along by Al Wolf of Brunswick, Ohio. The first one being a take-off on the Left Footers One Step routine. He credits it to Nell Preamble of Wickliffe, Ohio, who uses it with her women's group and although the directions read, "Men's and Ladies' part," she refers to the inside or outside dancer. Al has entitled the dance...

### NELL'S MIXER

Formation: Couples mixer. Begin in semi-closed position. Opposite footwork throughout. Inside person's left, outside person's right.

Music: *Colonel Bogie March*, Kalox 1112

Routine:

Counts:

- 1-4 Semi-closed position: Walk 4 and face on 4.
- 5-8 Closed position: Side, close, side, close
- 9-16 Repeat 1 thru 8
- 17-20 Couples back up toward the center 4 steps
- 21-24 Closed position: Side, close, side, close
- 25-28 Couples walk out 4 towards the wall 4 steps
- 29-32 Closed position: Side, close, side, close
- 33-48 Repeat 1-16
- 49-56 Couples make a right hand star and walk around to original place.
- 57-64 Back away from partner 4 steps and walk diagonally right to new partner.

Al's second offering was written by Ewey Stamper of Cleveland, Ohio. It is called...

### EWHEY'S HAPPY HANDS

Formation: Square

Music: Al likes *Square Dance Time In Texas* on Quadrille 853 or any 32 measure tune.

Routine:

Open, middle and closer:

4 Ladies chain the ring, turn those girls and then  
Join your hands and circle left, circle left my friend.  
Now, Ladies in, Men sashay-circle left that way--  
The Ladies in, Men sashay-circle left that way--  
Allemande left and weave the ring  
(weave it in & out, til you meet your own)  
Then take her by the hand and promenade the land  
'Cause when it's square dance time down in Texas  
That's where I want to be

Figure: Face your partner, sashay in (4 side closes)——  
Sashay out——sashay in——sashay out——  
Do Si Do -yr partner——Hand claps (your own, you & partner's right,  
yr own, both lefts, repeat 4 claps)  
Clap your own once and turn around, finish clapping with corner  
(right, your own, lefts)——  
Swing corner and promenade  
'Cause when it's square dance time down in Texas,  
That's where I wanna be.



Our contra this month is one that was choreographed by Mona Cannell who lives in Kettering, Ohio. It was chosen as the "Contra Of The Quarter" this past quarter and is a great dance for a One Night Stand. Mona calls her dance the...

### WIND AND WEAVE CONTRA

Formation: Proper for 4 couples (a line of men facing a line of women, men towards the caller's right in each set); partners across from each other.

Music: *La Bastinge/Saut de Lapin* from the album "Heatin' Up The Hall" by Yankee Ingenuity, or other smooth, well-phrased 32 measure tune.

Routine:

- Intro: ----: With your partner dosado
- 1-8 ----: Left shoulder dosado
- 9-16 ----: In fours, circle left
- 17-24 ----: -- Circle right
- 25-32 ----: Top Lady wind and weave
- 33-40 ----: ----
- 41-48 Everybody two hand turn
- 49-56 Long lines forward and back
- 57-64 With your partner dosado

Note: The woman in the couple closest to the caller in each set weaves the set from top to bottom, followed by her partner, thus; turning to her own right she rolls out around the ladyow her, moves straight across between two men, goes behind the original third man, dances straight across between two women, goes behind the last lady and crosses the set to the man's line, where she turns around to face her partner. All facing partners, two-hand turn to original line (new bottom couple turn 1 ½).





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**T**ony Parkes has written many delightful contras for us to enjoy, *Shadrack's Delight* being one of the most often used in Western Square Dance Contra groups. Another delightful dance is *Monday Night Fever*, which I have chosen for this month's feature dance. The choreography provides a delightful dance for new and experienced dancers.

Formation is Alternate-duple (partners across from each other, alternating gender along the line).

Intro; Men face left, ladies face right

A1; WITH ONE YOU FACE DO SA DO (8)

SAME ONE SWING (8) End the swing facing across the set.

A2; MEN, ALLEMANDE LEFT ONCE & HALF(8)

SWING YOUR PARTNER (8) End the swing facing across the set

B1; HALF PROMENADE ACROSS (8)

## Dancing Contra

with Don Ward



LADIES CHAIN ACROSS THE SET (8)

B2; With the couple across CIRCLE LEFT (8)

REVERSE (2), LEFT HAND STAR (6)

This completes the sequence and you are ready to do sa do with the next person of the opposite gender up and down the line. A word of caution to watch the timing so as not to overshoot the next neighbor during the left hand star. Traditional well-phrased jigs or reels can be use. From my square dance records I use *Columbus Stockade Blues*, ESP 512.



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# A History of Square Dancing

By Ralph Page  
Keene, New Hampshire



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*Sets In Order, The American Square Dance Society*

## DIRECT ANCESTORS (Part IV)

The reproduction of dance cards in last month's series gave us an indication of the programs in use at balls during the 1860s. This month Author Ralph Page continues with some of the actual dances in vogue. The names of the various figures are in French, followed by the English translation.

What was the first "set" like? Compared to present day square dances, it may not seem too interesting. Compared to the dances done in a square formation of the previous century, it was indeed an eye-opener. The calls were French. Why not? It was a French dance done in Paris! Thanks to Professor Hugh Thurston, of Vancouver, B.C., here they are (with a translation from Zorn's Grammar of the Art of Dancing").

### LE PANTALON

1. **Chaîne Anglaise**—Right and left over and back

2. **Balancez a vos dames**—Balance partners (in those days, a rocking step to the right, then to the left)

3. **Tour de Main**—Partners join both hands and walk in a small circle around to place

4. **Chaîne des dames**—Ladies chain over and back

5. **Demi Queue du chat**—Half promenade across the set

6. **Demi chaîne Anglaise**—Half right and left back to place

*The same to be repeated by the two side couples*

### L'ETE

1. **En avant deux de vis-à-vis**—First gentleman and opposite lady advance and retire

2. **En arriere**—The same two cross and change places, passing from the right to the right

3. **Chassez et dechassez**—The same two go off each on the right side and immediately return on the left

4. **Traversez**—The same two recrossing, regain their places. The gentleman then sets to his partner, and his partner to him (see Pantalon, No. 2)

5. **Chassez et rechassez**—Same as in part three

6. **Retraversez**—Same as in part four

7. **Balance a vos dames**—Each couple takes both hands and turns around in their places; in regaining which, they leave go of hands

8. **Tour de main**—Both couples join hands with partners and walk in a small circle around to place

*The same to be repeated by the six others. Frequently this whole figure was repeated from the beginning*

### LE POULE

1. **Les deus de vis-à-vis, main droit et main gauche**—Couples one and three cross over without turning partners, all giving right hand to opposite in passing. In returning, all give left hands to opposites and pass, retaining left

hands, and give right hands to partners, forming a circle in the center of the set (ladies' hands being crossed and the gentlemen's apart)

**2. Balancez quatre sans vous quitter la main**—The two couples balance in place

**3. Demi Queue du chat**—Same two couples promenade across the set, turning to face center in opposite couple's place

**4. En avant deux de vis à-vis**—The two couples walk toward opposite couple

**5. Dos-à-dos**—Same two couples dos-a-dos with opposite

**6. En avant quatre**—The same couples retire to place

**7. Demi chaîne Anglaise**—The two head couples return to place with what is now known as a "right and left thru"

*The same to be repeated by the other couples in turn*

## LA TRENIS

**1. Chaîne des dames**—Head two ladies chain over and back

**2. Balancez a vos dames**—As in Le Pantalon

**3. Tour de main**—As in Le Pantalon

**4. Un cavalier et dame en avant et en arrière**—Couple one walk forward and back

**5. Idem en avant**—Gentleman one and partner walk again, leaving lady one beside opposite lady. Gentleman one returns to place

**6. Traverse-Croise a Trois**—The two ladies cross over to opposite place while gentleman one crosses over between them. The two ladies and the two gentlemen are now face to face

**7. The two ladies chassez-croise, while the gentlemen figuré devant**, and all come to their place as in five

**8.** The first lady goes to the left of the gentleman opposite, makes a single balance to her own partner and finishes with a Tour de main with him.

*The same to be repeated by the six others*

La Trenis was named for a famous dancer, Trenitz, who is said to have originated it in the year 1800. It is not found in any works prior to that time and it was soon omitted in most places, to be replaced by one known as Les Trois

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Crochets or **The Three Hooks**. It was danced in so many places and became so popular that dancing masters felt obliged to teach it. Here is its description according to Zorn:

**1. Un couple en avant et en arrière**—Couple one walk forward to center of the set and return to place

**2. Les Trois Crochets**—Lady one walk in a circle around her partner and returns to place, while gentleman one does a two-hand turn with the opposite lady in the center of the set, after which they remain in the center of the set facing partners (circle is sometimes danced without joining hands)

**3. Balanc ez-chasse**—Two head couples chasse four steps to the right, then to place with four steps

**4. Tour de main à vos places**—Two head couples turn partner by the right hand into original places

*The same to be repeated by the others in turn*

The music for the early quadrilles was seldom original, written especially for the dance. It was some ten or fifteen years before that came about. Operatic and popular tunes of the day were strung together, and even the works of great composers were not beyond being made use of to dance quadrilles. The clever "Bologna Quadrilles" on themes from Rossini's "Stabat Mater," which were published shortly after the appearance of that work, is an example. The plates of these quadrilles were destroyed on the publishers learning the source from which the author (popularly supposed to be J.W. Davison) had obtained the melodies. Hans von Bulow wrote a set of quadrilles on airs from Berlioz' "Benevenuto Cellini" and the quadrilles of Musard are almost the only exception; they may even lay claim to some recognition as graceful, original musical compositions.

Steadily and surely alterations creep into every dance form. The quadrilles were no exception. The steps and figures of the early ones were simply too difficult for any but professional dancers to master easily. In the "L'ETE" figure, it was absolutely necessary for the ladies to hold out their skirts with hands in the exact position taught by the dancing master, point the toe and chasse across from side to side, each figure in its turn being danced with the same careful at-

tention to regulation steps. All of this required more room than could usually be found in most ballrooms of that day. The balance in a circle of the third figure—**LA POULE**—soon became a "balance in a line" figure. An improvement? Perhaps. It is a matter of individual opinion.

In this country the dance soon became known as the "French Quadrille" or the "Plain Quadrille." The sequence of figures was fixed and therefore memorized. They increased in popularity, at least in the cities, despite the fact that they were both complicated and short. The first difficulty was overcome by giving the dances printed directions to the quadrilles that were to be danced at that particular ball; playing cards with these directions have been preserved. Country people preferred the simpler contras that lasted much longer. Why bother to learn something which was finished as soon as four couples had done the dance?

The War of 1812 ensured the popularity and development of the square dance or quadrilles in this country. The pro-English New Englanders kept on with the contras, and indeed one of the best, "Hull's Victory," to celebrate the victory of the Constitution over the Gueriere on August 19, 1812, came as a result of that conflict. But the rest of the country refused to do what they called "English dances" and would do little else but the "French squares." The quadrilles were aimed at deportment, the contras at exercise. In the large cities the dancers glided through the latest quadrilles from abroad, with more or less elegance and languor. It was the dancing masters' finest hour and they made the most of this, their "golden opportunity."

The introduction of the quadrilles marked the return to the lilies and languors. The new decorum was soon reflected in the style for women. About 1825, the chemise-gown went out of fashion and petticoats returned and multiplied. Crinoline, an expensive material, was used to stiffen out the skirts. Carrying all this load, the ladies affected a "delicacy" which soon became real.

It was probably in this era—the 1820s, that we began to "call" the dances. No one knows who was the first to do it, nor the date of that first time. The earliest account that has come to light to date is from a reference in *Travels through North America, During the Years*

1825-1828 by Bernard Saxe-Weimar-Eisenach, Philadelphia, 1828, 1, 212: he attended a ball at Columbia, S.C., where the figures were called by a fiddler. Mrs. Trollope, in her *Domestic Manners of the Americans*, London, 1832, 1, 214, remarks that calling "has a very ludicrous effect on European ears." And Fanny Kemble's *Journal*, Philadelphia, 1835, described with

quite a bit of disgust the "fancy figures" improvised at the close of almost every quadrille. Nevertheless, the one characteristic that we have added to these old dance forms lies in the "calling" of the figures. True, it is not solely an American invention, but certainly, we have developed it to a fine art.



Plant a little seed of love, and harvest bushels of joy.

—Michigan Square Dance News, July/August 1996



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Choreography by: Tom and Thelma Wilson, 4612 Dunn Rd.,  
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TX 78552

Record: Blue Star BS 1791 (flip *Goodnight Sweetheart*)

Speed: 44 RPM or to suit

Level: Phase II+1 Two Step

Sequence: Intro-AAB-AAB-AA

### INTRODUCTION

**1-4 2 MEAS W OP FC;; APT PT TOG TCH BFLY;;**

1-4 W;; Apt L,-, Pt R,-; Tog R,-, Tch L,-;

### PART A

**1-4 OPEN VINE 4;; SCIS THRU BOTH WAYS CPW;;**

1-4 Sd L,-, xRib,-; sd L,-, XRif,-Bfly; sd L, cl R, thru L,-RLOD; sd R, cl L,  
thru R,-;

**5-6 TWO TURNING TWO STEPS BFLY;;**

5-6 Sd L, cl R, bk L trng,-; sd R, cl L, fwd R trng,- Bfly;;

**7-8 TWIRL/VINE 2; WALK 2 BFLY;;**

7-8 Sd L,-, xRib,-; fwd L,-, fwd R,-; (W twl rf under lead hands R,-, L,-; fwd  
R,-, L,-;)

**9-16 REPEAT MEASURES 1-8 ENDING CPW (LAST TIME MEAS. 16 SLIDE APART,  
POINT, SMILE)**

### PART B

**1-4 STROLLING VINE OP;;**

1-4 Sd L,-, xRib,-; (woman XLiF) sd L, cl R, L trng 1f,-COH; sd R,-, XLiB,-;  
(Woman XRiF) sd R, cl L, sd R trng rf to wall,-Op;

**5-8 CIRCLE AWAY 2 TWO STEPS;; STRUT TOGETHER 4 BFLY;;**

5-6 L trng (center), cl R, fwd L,-; fwd R, cl L, fwd R trng,-(wall);

7-8 Fwd L,-, fwd R,-; fwd L,-, fwd R,-Bfly;

**9-12 LACE ACROSS; FWD TWO STEP; LACE BACK; FWD TWO STEP BFLY;**

9-12 Fwd L dlw, cl R, fwd L,-; fwd R LOD, cl L, fwd R,-; fwd L dlc, cl R, fwd  
L,-; fwd R LOD, cl L, fwd R,-Bfly;

**13-14 FACE TO FACE; BACK TO BACK BFLY;**

13-14 Sd L, cl R, sd L trng,-; sd R, cl L, sd R trng,-Bfly;

**15-16 BASKETBALL TURN BFLY;;**

15-16 Lunge L,-, rec R trng,-; lunge L,-, rec R trng,-bfly;



I cannot do everything,  
But still I can do something.  
And because I cannot do everything,  
I will not refuse to do something that I can do.

-Florida Danc'n News, Aug./Sept. 1996



### **Square Dance Grooming for Tall Men (Or Others With This Problem)**

By Don Niva  
Madison, Wisconsin

**M**en, do you have trouble with your shirt tail slipping out of your pants while dancing? When you give your pants a manly hitch up, do your socks (the wrong color for your outfit) show to all the others?

Whatever you do, don't make the same mistake I did in trying to cure this problem once and for all. **DON'T** sew your shirt tails to your socks! I tried it and while it worked for awhile, disaster is sure to strike. Everything works fine until you drop something, when you bend over to pick up the object, your collar presses against your Adams

apple, your bolo tie flips up and whacks you one in the teeth. Now, if you have ever been whacked on a tooth by a bolo tie, you know what I mean. However, you can't get help because your collar is choking you.

There are, of course, some very important advantages to sewing your shirt tails to your socks. Number one is not only does it keep your shirt tails in, it also holds up your socks without garters or other restraints. Fine you say, but wait! When you bend over, it pushes your toes thru the ends of your socks. What's worse, in the case of stretch socks, they may snap up around your navel and that really smarts!

Now you are probably thinking to yourself, don't bend, squat. Ha! I tried this method and found the results nearly as disastrous. In the action of squatting (stooping if you prefer), the body forms two angles of approximately 30 degrees and this brings an enormous amount of pressure on your socks and shirt. The new effect is to place this pressure on your shoulders, your rear end and your toes simultaneously. The final result is that you get halfway down, and because of the interplay of the pressures, cannot get lower or get back up. The only way you can get out of this position is by having someone topple you over sideways. Above all, don't let them cut the shirt loose, because the tremendous pressure, when released, will catapult you upward, forward and end for end. This is not only dangerous but mortifying, to say the least, since your pants may also fall down, with wrong colored socks drooping down around your ankles!

I can, therefore, truly say that sewing your shirt to your socks is not the answer, **UNLESS** you can get your sweet tempered, gracious, loving, tender-hearted spouse to agree to pick up anything you might drop, remind you not to sit down and drive you to the dance in a vehicle that allows you to stand up. (Refer to rent a truck, or in warm weather, a trailer.)



## *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.*

### **8<sup>TH</sup> ANNUAL STUDENT "SQUARE UP"**

*Staunton, Virginia*—Wow! Over 30 squares squared up and danced in the beautiful mountains overlooking the Shenendoah Valley in Staunton, Va., February 14–16. The eager faces of dancers from near and far were there and the feeling of anticipation was exciting.

The program commenced Friday evening with a Grand March and a heartfelt invocation. The dancing began with the momentum of an express train going through the Shenendoah Valley. Simultaneously, dancers in three halls were in full swing. National callers, Sam Lowe, Steve Jacques and Tom Miller, moved the dancers through the movements. Two solid days of western dancing was enjoyed by dancers. Fun it was as new friendships were building.

The dancers welcomed with great enthusiasm the 49<sup>th</sup> National Square Dance Convention Publicity Chairmen, Dave and Betty Peake, who were invited to speak to the student dancers. Since the new dancers were not familiar with the activities at a national, the publicity chairmen briefly touched on a number of the events to encourage the dancers to register early for the 49<sup>th</sup> Convention to be held in Baltimore, Md., June 21–24, 2000. The students were eager to find out information about the "Biggest" dance of them all.

There was an after party following the dance that took the packed house down. The callers entertained with their humor, singing, and imitation of a rock star. A spread of refreshments topped the evening. The weekend grand finale took place on Sunday with

a wonderful gospel sing by the Sauls of Charlottesville, Va. Then we all enjoyed a one-hour square dance for the road to complete the fun weekend. What a fantastic program Sam Lowe put together, it was really great!

*Information provided by  
Paul and Loretta Pogorzelski*

### **REMEMBERING ANN HOLSER 1924–1997**

*San Jose, California*—Ann Holser was our friend, a friend of long standing, a square dance friend. Only a square dancer can know the kind of friendship of which we speak. The kind that no matter how long between get togethers, one picks up where one left off as though no time has passed.

Ann Holser was bitten hard by the square dance bug. She worked long and hard with incalculable hours on projects she believed in—from First Lady duties for S.C.V.S.D.A. to serving as club delegate and educational chairperson for State Council. Working almost full-time as part of the National Square Dance Committee, Ann made eight trips to Washington, D.C. (at her own expense), to solicit votes in order to pass Bill #1706 making square dance our national folk dance. Though unsuccessful on a permanent bases, many states were influenced to make square dance their state dance.

To show just how dedicated to square dancing Ann Holser was, here are just a few of the things she accomplished. Ann attended 16 National Conventions, 17 California State Conventions, 24 Jubilees, danced 21 years at the fair—serving as chairperson for three of those years—and for 18 years assisted husband George with one night stands.

We will miss you, Ann Holser.

*Carl and Liz Gorham,  
Harold and Lee Fleeman,  
and Square Dancers the World Over*

### **"HEALTH & FITNESS EXPO"**

*Washington, D.C.*—The blue carpet was laid, the displays set up, the people were there, and the 4<sup>th</sup> Annual Health & Fitness EXPO, January 24–26, 1997, was on. The annual event draws approximately 25,000 people who get screenings, participate in interactive demonstrations, and speak directly with a variety of experts about particular health interests.



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- GE-0026 Rinky Tink Piano by Jim Cholmondeley
- GE-0027 Dream A Little Dream Of Me  
by Guest Artist Ken Bower
- GE-0028 Tequilla Sunrise  
by Guest Artist Gary Shoemake
- GE-0029 Little Deuce Coupe by Chuck
- GE-0030 The Older The Violin by Dick
- GE-0031 Shadows In The Moonlight  
by Guest Artist Ken Bower



Steve Brown  
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The Washington Area Square Dancers Cooperative Association (WASCA), the supporting organization of the 49<sup>th</sup> National Square Dance Convention, was invited to participate in the exciting three-day exposition in the Washington, D.C., Convention Center. A local television station, *NBC4*, along with other businesses, sponsored the event and a local country music radio station (WZMQ) set up the "Dance Place" for a variety of dance demonstrations. The square dancers really had a fun time

dancing for approximately an hour each day of the event. Entertaining the dancers in a festive atmosphere were callers Bruce Mitchell and Steve Lucius, and cuers Tim Pilachowski, Dom Filardo, George Springer and Margaret Shipman. The staff even conducted a one-nighter period for the audience to get involved.

Other than the fun square dancers always enjoy when they get a chance to dance, another purpose for the expo was to demonstrate the health benefits one can receive from

dancing: Square dancing is listed on the recommended exercise program as one of the top ten types of exercise. A dancer can walk up to five miles during a regular club dance with cardio-vascular benefits. Square dancing is also mentally and physically relaxing.

For more information call Dave and Betty Peake at (703) 379-6234 or Fax: (703) 379-8482; E-mail: davep9@juno.com.

**ATLANTA'S COUNTRY COUSINS 1947-1997  
INVITE YOU TO CELEBRATE 50<sup>TH</sup>**

*Atlanta, Georgia*—This square dance club has been dancing each second and fourth Saturday night for the past 50 years. In 1940, Bill Monroe and the Fred Collettes of Atlanta attended Lloyd Shaw's Dance

School in Colorado, and on their return home, organized Atlanta's first club, the Promenade Club, with Fred and Mary Collette as the leaders. Out of that club came a real southern gentleman, Clay Loehr. Then Big Ray Smith came here from Texas around 1947 and taught "western" square dancing. Mr. Loehr was in that class also and emerged to become one of Atlanta's first callers. He and his wife, Esther, became our first caller-leaders. Participants submitted name suggestions for the club being formed, and the club chose Esther's entry, "The Country Cousins."

Clay Loehr was the club caller from 1947 to 1953, when illness forced him to give up calling. Callers Rex Hunnicutt and Adrian Norton became the new leaders from 1953-1959, and during that time, the club moved



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from a Boy Scout hut near Lakewood Park to the Adams Park Gym in southwest Atlanta. Don Harp was hired by the club in 1959, but Don was a very popular "one-night-stand" caller and kept the club for only two years. In 1961, Don called Ruy Camp and asked him to call for Country Cousins. (At the time, Ruy was caller for Country Squares in College Park, so he asked the club to "merge" with the Cousins and he would call for both groups on the second and fourth Saturday nights at the Adams Park Gym.) The club agreed to this arrangement and he became caller for the Country Cousins for the next seven years, until he became terminally ill with cancer. When he became ill, Ruy called on his nephew, Harold Kelley, an up-and-coming caller, to "fill in" for him. Of course, Harold became the permanent caller for the club until 1981. In August of 1972, the club moved from the Adams Park Gym to the Hapeville Teen Center. Rhett Glover was hired to call for the club in 1981, and at the same time Joyce Ashworth was hired as our round dance leader. Rhett and wife, Shirley, and Joyce and Jimmy Ashworth are still our leaders today. However, in 1994, Ray Massey was hired to call the fourth Saturday night dances. In 1987 the club moved across the street to the Hapeville United Methodist Church where several club dancers were members of the church.

We understand there are several clubs still dancing who have recently celebrated 50 year anniversaries or soon will do so. In May 1995, a full square of Country Cousins had the privilege of dancing with Joe Lewis' Double Star Club in Dallas Texas (thanks to the flying advantages of airline employees'

families). It was a privilege to dance with a club that has such a wonderful background. Joe Lewis had been the club caller since it came into existence in 1945, until his passing just prior to their anniversary.

On May 9 and 10, 1997, Country Cousins will celebrate its 50<sup>th</sup> with a weekend dance. The Friday night dance will be called by our club callers. Levels will be Mainstream-Plus with two rounds between tips, cued by Joyce Ashworth. The Saturday night dance will be called by guest caller, Dave Wilson of Largo, Florida. Dave is a fine entertainer with his rhythmical singing voice, and has agreed to give us a special concert after the dance. We surely look forward to that. We've heard him and recommend him highly. There will be two rounds between tips with Joyce Ashworth cueing Saturday night also. All dancers are cordially invited to participate in this weekend dance, and enjoy our celebration of this "Once in a Lifetime" event. For more information call Jim and Sandra Richards at (770) 460-1789.

*George and Marie Babb, College Park Georgia*

#### **JIM PENROD WINS BIG ON "THE PRICE IS RIGHT"**

*Stockton, California*—Square dance caller Jim Penrod of Stockton, Calif., won "big time" on the CBS *Price is Right* game show, which aired January 21, 1997, thanks to Pat Hopper. Who is Pat Hopper? She is the square dance leader that simply took charge and made things happen for the Copper Hoppers Square Dance Club in Copperopolis, California.

Pat decided that the Copper Hoppers should attend *The Price is Right* to try to get some local publicity for square dancing in

the Medusa area, as well as international publicity for the square dance movement, having a lot of fun in the process. Her idea worked well beyond her expectations.

Pat made reservations and received tickets for 16 dancers for the taping of the January 21, 1997, *Price is Right* game show. All 16 members of the Copper Hoppers were dressed in their club outfits to attract as much attention as they possibly could from the show coordinators as they interviewed people waiting in line to enter the studio. Over 300 people waited in line with high expectations that they would be selected to "come on down" and participate in the show as a contestant.

The Copper Hoppers hit pay dirt when Jim Penrod, their square dance club caller, was selected to participate in the show as the fourth contestant of the first set of four bidders. His bid was the highest without going over the actual retail price, which qualified him to play the golf putting game for a chance to win a new 1997 Dodge Neon automobile. Since Jim is an avid golfer, he thought that this would be a piece of cake. However, the nervousness of being on national television caused Jim to miss the first putt, but he got another chance. Bingo—the golf ball went into the cup and he won the new vehicle. Later in the program he won some gold bars worth over \$1,000. Finally, he got into the Showcase, but his bid was too low compared to the other person's bid, which was closer to the actual retail price.

We talked with Jim Penrod over the telephone a couple of days after the airing of the show. He was excited and gave us the details. He said, "It was an experience of a lifetime," and he enjoyed every minute of his debut on *The Price is Right*.

During the show, Bob Barker mentioned square dancing several times and was amazed by the tremendous enthusiasm that the 16 dancers from Copperopolis, Calif., generated during the show.

Jim actually selected a Plymouth Neon instead of the Dodge, and being the good hearted father he is, gave the new car to his daughter who was in need a new vehicle. However, he is keeping the gold bars and has them stored in a safety deposit box.

The Copper Hoppers Square Dance Club is a Plus club that belongs to the Central California Square Dance Association. Jim

belongs to the callers association serving Central California and the Medusa area.

I asked Jim about the status of square dancing. He commented that competition for the recreational hour has had a definite effect on square dancing. He also said that we treat square dancing more as a college education instead of a "recreational" dance, the way it should be. He said that they have over 20 clubs in their area with most being Plus.

*Club Leadership Journal, February, 1997*

#### FROSTY AND CORY

Below, caller Corben Geis of Altoona, Pennsylvania, with his snowy creation, "looking for three more couples!"



#### BENEFIT DANCE FOR


#### ETHAN SHANE GREER FUND HELD

*North Carolina*—Approximately \$1,900 was raised for the Ethan Shane Greer Fund in a benefit dance hosted by the Spinning Moors of Morresville, N.C., March 2. The purpose of this dance was to raise money to help defray medical expenses incurred during the recent illness and death of Ethan Shane Greer, son of Shane and Missie Greer of Wagoner, Oklahoma. Shane is a national caller who has called at dances in the Charlotte area many times in recent years. Spinning Moors president Donna Brigman heard

of this financial need and responded immediately by coordinating the dance. Both the Metrolina Callers and the Metrolina Dancers associations, groups located in the Charlotte area with members from both Carolinas, offered their full support to the dance.

Six callers, two cuers, and 110 dancers were present for the event. North Carolina callers participating were Paul Walker of Kannapolis, Gene Baker of Mathers, Jerry Sossamon of Cornelius, Mike Moody of Charlotte, Bill Randlett of Hiddenite, and Al Broadway of Harrisburg. Spinning Moors caller Steve Crisp of Jefferson, S.C., was also present. The two cuers were Peggy Broadway of Harrisburg and Spinning Moors cuer Don Hichman of Gastonia. Everyone present agreed that the dance was a great success. Unquestionably, it was a testimony to the compassionate spirit of Carolina square dancers.

*Teresa Brown, Mooresville,  
and Al Stewart, Greensboro, N.C.* ❁



CALLERLAB

The International Association of Square Dance Callers

CALLERLAB was established in 1974 by 23 of the most dedicated, professional callers of that day. Today it is a non-profit organization with a membership of nearly 3,000 professional callers from the U.S., Canada and 15 foreign countries.

CALLERLAB is an involvement organization. Its members take an active part on over 30 standing committees, volunteer for caller education assignments at the annual convention and take part in special projects, such as the caller training seminars conducted at National Square Dance Conventions.

As dedicated professionals, CALLERLAB members subscribe to a code of ethics and work toward strengthening the square dance activity by striving for excellence in leadership, calling and teaching.

CALLERLAB has a proven track record of accomplishments for over two decades. Its members continue to lead the field in working for the betterment of square dancing.

For further information, contact: George White, Executive Director, 829 - 3rd Avenue S.E. Suite 285, Rochester, MN 55904. Phone (507) 288-5121.



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## ROUND DANCE

# PULSE POLL

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Classic List 1996-1997

#### Phase I/II

A Beautiful Time +2 (Dollar/Gilbreath)  
All Shook Up (Becker)  
Dreams Come True (Cooksey)  
Edelweiss (Kullman)  
Fiddlesteppers Polka (Brown)  
Fireman's Two Step (Eddins)  
King Of The Road (MacDougall/Cohen)  
Maple Leaf Rag (Kern)  
My Song (Colling)  
Sam's Song (Kammerer)

#### Phase III

Axel F +2 (Mathewson)  
Die Lorelie +1 (Bendewald)  
Fascination +1 (Crapo)  
I'll Be The One (Jabour)  
Sea Of Heartbreak (Wilhoit)

#### Phase IV

De Ja Vu +1 (Eddins)  
Manuela +1 (Rumble)  
Night Train (Lawson)  
Rainbow Connection (Childers)  
White Sport Coat +1 (Lefeavers)

#### Phase V

And I Love You So +2 (Childers)  
Let Me Show You How (Slater)  
Sunflower +2 (Tonks)

#### Phase VI

Fortuosity (Rother)  
Ramona (Krol)  
Tango Capricciso (Ward)

~~~~~

Participation from other states and countries would be greatly appreciated. Also, please let us know what phase and rhythm your selections are.

#### Phase I/II (Easy Level)

Could I Have This Dance (Eddins)\*  
Hey Hey Hey (Kerr)  
So What's New (Auria)  
Fever Two (Noble)  
Five Minutes More (Lawson)  
Tequila II (Dunn)  
You're Sixteen (Dunn)  
Numero Cinco (Rumble)  
Feelin' (Barbee)\*\*  
Goody Goody (Rumble)  
Mack The Knife (Suerer)

#### Phase III & IV (Intermediate)

Everyday 96 (Guenther)  
Adios (Cullip/Norman)\*\*/\*  
King Of The Road (Koozer)\*  
Quiet Three (Barrett)  
April In Portugal (Dunn)  
Falling In Over Again (Cowen)  
Ruby Ruby Jive (Procopio)  
Deep Purple (Dodge)  
Lisban Antigua (DeMaine)\*\*  
Boogie Blues (Easterday)  
A Continental Goodnight (Murbach)\*\*  
Lulaby Of Broadway (Paull)  
Blue Rose Is (Speranzo/Mitchell)  
Carnival Rumba (Tonks)  
Carolina Moon (Rumble)  
Chaka Chaka (Phillips)  
Dancing At Washington Square (Robertson)  
Someone Must Feel Like A Fool (Collier)  
Manuela (Rumble)\*\*  
Breaking Up Jive (Croft/deZordo)  
Hey Daddy (Easterday)  
Sh-Boom (Glenn)  
Heartaches Cha (Highburger)\*\*  
Alice Blue Gown (Utley)\*\*/\*

#### Phase V & VI (Advanced)

Rumba Assisi (Broadwater)  
Dancing Socks (Broadwater)  
Cavatina (Barton)  
Spanish Harlem (McMurtry)  
Bahama Mama (Rumble) IV +2  
Laura (Slater)  
Jasmine (Rumble)  
Smile Away (Hartung)

\* ROUNDALAB ROQ

\*\* Classic Rounds of the Month



## THE COUNTRY LINE by jim and jean cholmondeley

This marks the month when CALLERLAB will hold its annual convention with many items being discussed and examined. We must remember that this organization does not have power to force anyone to do anything. What it does is gather some of the greatest minds in the square dance world in one place and discuss how the activity can be helped. They have been accused of being wrong at times, some of which could be true. But at the heart of every action was the desire to make the activity a better place to be.

You may wonder why I'm discussing CALLERLAB in a CW article. CALLERLAB was very instrumental in making CW part of the square dance activity. They saw that CALLERLAB members needed a special license for CW and spent their time and money to develop an agreement with ASCAP and BMI, so that at very small cost square dance callers could have a CW license along with their square dance license.

CALLERLAB has included CW dancing at most of their CALLERLAB conventions since it became popular. They have treated CW dancing as part of the activity, just as round dancing and Contra are treated.

I want to thank them in public for all the help they have given us and all the other callers and dancers who are interested in CW dancing.

This months dance is a dance which has been around for awhile, because it is an easy dance to do to most CW music.

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## KINDA KETCHY

**CHOREOGRAPHED BY:** GREG KENT of Union City, Pennsylvania

**DESCRIPTION:** Partner Dance

**BPM:** 121

**DIFFICULTY:** Beginning

**COUNT/STEPS:** 32 Counts / 36 Steps

**POSITION:** Side by Side Sweetheart Position, Same Foot Pattern Starting Left

**MUSIC:** *Some Kinda Trouble*—Tanya Tucker, *Down To My Last Teardrop*—Tanya Tucker  
*No One Needs To Know*—Shania Twain

### COUNT / DESCRIPTION

#### SHUFFLE, SHUFFLE, WALK, WALK

- 1 Step forward LEFT
- & Step RIGHT next to Left
- 2 Step forward LEFT
- 3 Step forward RIGHT
- & Step LEFT next to Right
- 4 Step forward RIGHT
- 5 Walk forward LEFT
- 6 Walk forward RIGHT

#### SHUFFLE, SHUFFLE, WALK, WALK

- 7 Step forward LEFT
- & Step RIGHT next to Left
- 8 Step forward LEFT
- 9 Step forward RIGHT
- & Step LEFT next to Right
- 10 Step forward RIGHT
- 11 Walk forward LEFT
- 12 Walk forward RIGHT

#### STEP, LOCK, STEP, SCUFF

#### STEP, LOCK, STEP, SCUFF

- 13 Step forward LEFT
- 14 Lock step forward RIGHT behind *Left*  
(*stroll*)
- 15 Step forward LEFT
- 16 Scuff RIGHT forward

- 17 Step forward RIGHT
- 18 Lock step forward LEFT behind Right  
(*stroll*)
- 19 Step forward RIGHT
- 20 Scuff LEFT forward

#### STEP, SCUFF, STEP, PIVOT, STEP, PIVOT

- 21 Step forward LEFT
- 22 Scuff RIGHT forward
- 23 Step forward RIGHT, raise  
Right hands, release Left
- 24 Pivot 1/2 turn Left onto LEFT
- 25 Step forward RIGHT
- 26 Pivot 1/2 turn Left onto LEFT,  
return hands to sweetheart  
position

#### STEP, SCUFF, STEP, SCUFF, STEP, SCUFF

- 27 Step forward RIGHT
- 28 Scuff LEFT forward
- 29 Step forward LEFT
- 30 Scuff RIGHT forward
- 31 Step forward RIGHT
- 32 Scuff LEFT forward

**BEGIN AGAIN** ❁

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# THE CALLERLAB HONORS BOOK

## HERB GREGGERSON—MILESTONE—1976

If ever an individual personified the typical square dance caller of the old west, it had to be Herb Greggerson of El Paso, Texas, and later of Ruidoso, New Mexico. A true honest-to-goodness Texan and as colorful a caller as you would want to meet anywhere, Herb and his wife, Pauline, were very much the authority on the traditional West-Texas style of square dancing.

The Greggersons were introduced to square dancing in 1933 at a small community center approximately nine miles outside of El Paso. After they had been dancing a year or so, Herb memorized a number of the calls and started calling locally. A short time later he formed a club and organized a square dance band.

In those days no microphones or sound systems were available, so whenever there were more than a couple of squares on the floor, and

in order for the dancers to hear the calls, the usual practice would be for every square to have its own caller. Herb preferred to do all of the calling and teaching himself and he solved the sound problem, as he put it, by "...yelling loud." Pauline explained that when Herb purchased his first public address system in 1936, the veteran dancers didn't like it, thought it "too progressive" and that it would ruin square dancing.

As a part of their promotion of the activity, Herb and Pauline formed an exhibition square called *The Blue Bonnet Set* and with this group demonstrated the fun and beauty of square dancing. In 1939 these beautifully costumed dancers were invited to perform at the New York World's Fair and to many people coming from every state and from a number of countries overseas, this was an enlightening experience. In the belief that square dancing was a rough and ungentlemanly recreation, they were delighted to discover instead a colorful and fascinating activity.

That same year saw the publication of "Herb's Blue Bonnet Calls," a collection of dances Herb gathered from the old-timers in his area. Invited by Dr. Lloyd "Pappy" Shaw to come to Colorado Springs, the Greggersons shared their versions of the Varsouvianna and the Texas Schottish with the young members of Shaw's Cheyenne Mountain Dancers.

Herb worked as a full time traveling caller from 1938 until 1944 when he joined the Navy and served through 1946. Upon his return to civilian life he resumed his calling on a broad scale. With the help of their club dancers, the Greggersons constructed The Bluebonnet Square Dance Barn next to their home. About



this same time they purchased and published *Foot and Fiddle*, a square dance magazine covering Texas and New Mexico.

For many years Herb ran an institute camp for leaders in Ruidoso, New Mexico, and he continued to travel, taking part in vacation institutes, appearing as feature caller, conducting

classes, and calling for a series of records on the Capital label. In March 1961, Herb was inducted into the Square Dance Hall of Fame.

Herb passed away in May 1979. As a true pioneer in the transition era of western square dancing, Herb will be long remembered for his many contributions to the activity. ❁

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## *Creative Choreography*

by Lee & Steve Kopman

This month let's take another look at the A2 calls. We'll specifically focus on the call LOCKIT.

1. HEADS WHEEL THRU  
PASS THE OCEAN  
LOCKIT, EXTEND  
CLOVER & LOCKIT  
CHAIN REACTION  
CIRCULATE  
LOCKIT 2X  
RIGHT & LEFT GRAND
2. SIDES DOUBLE STAR THRU  
SEPARATE AROUND  
ONE TO A LINE  
PASS THE SEA, LOCKIT  
SINGLE WHEEL & ROLL  
COORDINATE  
½ TAG, LOCKIT  
GRAND SWING THRU  
HINGE  
TRANSFER THE COLUMN  
¼ THRU, CIRCULATE 1½  
RIGHT & LEFT GRAND  
YOU'RE HOME
3. HEADS RIGHT & LEFT THRU  
& LEFT WHEEL THRU  
PASS & ROLL, SPLIT CIRCULATE  
LOCKIT, CENTERS LOCKIT  
ENDS EXPLODE  
EXTEND, INROLL CIRCULATE  
LOCKIT  
EXPLODE; DOUBLE STAR THRU  
RIGHT & LEFT GRAND
4. SIDES PASS THE OCEAN  
SCOOT BACK  
SPIN THE WINDMILL  
OUTSIDES LEFT  
TRADE CIRCULATE  
LOCKIT  
CENTERS LOCKIT  
ENDS SINGLE WHEEL & ROLL  
CENTER SIX CIRCULATE  
CENTERS EXPLODE  
& LEFT TOUCH ¼  
ALL PEEL & TRAIL  
SWING THRU  
EXTEND  
RIGHT & LEFT GRAND
5. HEADS PASS THE SEA  
EXTEND  
TRADE CIRCULATE  
LOCKIT  
EXPLODE; PASS & ROLL  
LOCKIT  
BOYS RUN  
AS COUPLES, ½ TAG  
MINI BUSY  
EXTEND  
EXPLODE; SQUARE THRU TWO  
RIGHT & LEFT GRAND





6. SIDES PAIR OFF  
PASS & ROLL YOUR NEIGHBOR  
LEFT ¼ THRU  
LOCKIT, BOYS RUN  
AS COUPLES, SLIP; SLIDE  
CROSSFIRE, BOYS TRADE  
LOAD THE BOAT  
PASS THRU  
CENTERS SQUARE THRU TWO  
ALL U-TURN BACK  
YOU'RE HOME

7. HEADS PASS THRU  
SEPARATE AROUND  
ONE TO A LINE, TOUCH ¼  
CHECKMATE  
TURN & DEAL & ROLL  
TURN & DEAL  
SPLIT COUNTER ROTATE  
LOCKIT  
TRIPLE TRADE, GIRLS RUN  
AS COUPLES, CROSSFIRE  
TURN & DEAL  
RECYCLE  
RIGHT & LEFT GRAND

8. SIDES PASS OUT  
PASS & ROLL  
LOCKIT  
EXPLODE DOUBLE STAR THRU  
HORSESHOE TURN  
PASS THE OCEAN  
LOCKIT  
EXTEND  
SPIN THE WINDMILL OUTSIDES  
RIGHT  
BEAUS RUN  
GIRLS TRADE  
LEFT ALLEMANDE

9. HEADS WHEEL THRU  
CROSS TRAIL THRU  
CENTERS PASS THRU  
PEEL & TRAIL  
GRAND SWING THRU  
LOCKIT  
MOTIVATE TURN THE STAR ¼  
SCOOT BACK  
EXPLODE; SQUARE CHAIN THRU  
RIGHT & LEFT GRAND

10. SIDES PASS THE OCEAN  
SPIN THE WINDMILL OUTSIDES IN  
CROSSOVER CIRCULATE  
CYCLE & WHEEL  
TOUCH ¼  
LOCKIT  
GIRLS RUN  
AS COUPLES, ½ TAG  
MINI BUSY  
DIXIE GRAND  
LEFT ALLEMANDE

11. HEADS STAR THRU  
DOUBLE PASS THRU  
PEEL & TRAIL  
PASS THE SEA  
LOCKIT  
SINGLE WHEEL; BOYS ROLL  
CENTERS CIRCULATE  
GIRLS HINGE  
BOYS PEEL OFF  
CENTERS PASS THE OCEAN  
CUT THE DIAMOND  
SPLIT CIRCULATE  
¼ THRU  
RIGHT & LEFT GRAND

12. SIDES PASS THRU  
SEPARATE AROUND  
TWO TO A LINE  
BOX THE GNAT  
RIGHT & LEFT THRU  
DIXIE STYLE TO A WAVE  
LOCKIT  
EXPLODE; DOUBLE STAR THRU  
HORSESHOE TURN  
PASS & ROLL YOUR NEIGHBOR  
SPLIT CIRCULATE  
TRADE CIRCULATE  
EXPLODE; LOAD THE BOAT  
LEFT ALLEMANDE  
YOU'RE HOME



13. HEADS 1P2P  
 DOUBLE STAR THRU  
 STEP & SLIDE  
 LEADS ROLL RIGHT TO A WAVE  
 LOCKIT  
 SWITCH THE WAVE  
 CROSSFIRE  
 SPLIT CIRCULATE  
 CAST OFF  $\frac{3}{4}$   
 RIGHT & LEFT GRAND

14. SIDES SQUARE THRU TWO  
 PASS OUT  
 STEP & SLIDE  
 LEADS PEEL OFF  
 EXPLODE THE LINE  
 GIRLS RUN  
 LOCKIT 2X  
 SCOOT & WEAVE  
 LINEAR CYCLE  
 BOYS WALK GIRLS DODGE  
 BOYS TRADE  
 SQUARE CHAIN THRU  
 RIGHT & LEFT GRAND

15. HEADS SQUARE THRU THREE  
 SEPARATE AROUND  
 ONE TO A LINE  
 AS COUPLES, TOUCH  $\frac{1}{4}$   
 AS COUPLES, SCOOT & WEAVE  
 AS COUPLES, LOCKIT  
 EACH SIDE TURN & DEAL  
 PASS THE SEA  
 INROLL CIRCULATE  
 SLIP; SLIDE  
 RIGHT & LEFT GRAND

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DODGE  
THEN:

- |                                                                                                |                                                                                                                                     |                                                                                                                                                                                                                                                   |
|------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. Boys Trade<br/>Square Thru Four<br/>Right &amp; Left Grand</p>                           | <p>2. Split Circulate<br/>Girls Run<br/>Square Thru Four<br/>Trade By<br/>Left Square Thru<br/>Three<br/>Right &amp; Left Grand</p> | <p>3. Cast Off <math>\frac{3}{4}</math><br/>Acy Deucey<br/>Circulate<br/>Right &amp; Left Grand</p>                                                                                                                                               |
| <p>4. Boys Run<br/>Pass the Ocean<br/>Acy Deucey<br/>Scoot Back<br/>Right &amp; Left Grand</p> | <p>5. Centers Trade<br/>Split Circulate<br/>Circulate <math>1\frac{1}{2}</math><br/>Right &amp; Left<br/>Grand</p>                  | <p><b>Don't forget:</b><br/><b>Lee and Steve's</b><br/><b>Callers School,</b><br/><b>August 22-24,</b><br/><b>Knoxville, Tenn.</b><br/><b>See ad in this issue</b><br/><b>for details.</b></p> <p><b>E-mail:</b><br/><b>s.kopman@juno.com</b></p> |



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# HEMLINE



by Phyllis Murgage


**T**his month I want to finish up on sergers. You've purchased your serger and everything is going along fine. Suddenly, this mysterious machine is doing funny and very frustrating things.

**Looper threads are breaking**—First, check to see if the machine is threaded correctly and that the thread is in the tension disc or knob correctly. Secondly, check your needle(s); the slightest nick on the end of a needle will cut your thread. (I speak from experience. With my

machine I have found that I check my needle first, as this is usually my problem.) Your needle should be changed approximately every eight hours of sewing time and more often if you are serging needle-dulling fabrics such as polyester, metallic, faux fur, microfiber, or batting.

**Loopy loops**—When thread loops don't hug the fabric along the serged edges or folds, and/or the needle thread doesn't hug the needle line, the result is usually very unattractive resulting in unstable finishes and seams. You can easily correct loopy loops by: a) being sure the thread is fully engaged in the tension disks; b) tightening the looper tensions or the needle tensions; c) fully extending the telescopic thread guide.

**Sloppy seamlines**—When testing serged seamlines, gently pull crosswise on the seam to check for seam spread on the fabric's right side, which will render the seam unstable and unsightly. To rectify, tighten the needle tension, noting that you might need to loosen a tight looper tension in order to allow the needle tension to tighten sufficiently. Reinforce the seam with straight stitching along the serged needle line. (This is something I do on all my square dance clothing, especially those areas that have stress placed on them; armholes, side seams, etc.)



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**Stitch glitches**—If you are plagued by irregularities such as hiccups, skipped, or bunched up stitches, you're not alone. While sometimes a problem with your utilitarian serging, stitch glitches seem more common when you are trying to do decorative exposed type of serging. The following tactics will help you. 1) Check the threading paths to be sure the machine is correctly threaded and no guides have been missed. 2) Be sure the thread isn't wrapped around a guide or caught on something else such as the thread stand, a cone adapter, spool notch, or another guide. 3) Lengthen the stitch, especially when using decorative threads.

**Puckered rolled edges**—The rolled edge is probably the most popular of the serger stitches, but it can be a source of frustration and aggravation when plagued with puckering (common due to the denseness of the stitch drawing the fabric up at the serged needle line). To avoid puckering, loosen the needle thread tension until the edge flattens (be sure to watch the stitch underside, though loosening the needle thread tension too much may cause thread loops to form). If your machine has a differential feed, adjust to a minus setting, which will pull the fabric flat as the stitch is being formed. If you don't have a differential feed don't despair—

taut-serge by holding the fabric firmly but gently in front of and behind the presser foot as you serge.

**✂ Sewing tip for April:** I'd like to tell you about two products I saw demonstrated at the Puyallup Sewing Expo. One is a fusible stabilizing tape that is good for stabilizing "V" necklines. By ironing on a piece ¼ inch shorter, it keeps the "V" from sagging (this is ironed on the seam allowance using it much as you would stay stitching). The other product is an iron-on bias tape that can be used on rounded necklines in much the same way.

Both of the above products are sold through Judy Barlup, Unique Techniques, 3840-136<sup>th</sup> Ave. NE, Bellevue, WA 98005; (800) 557-5563; Fax: (206) 885-5296. A 22-yard roll of white stabilizing tape is \$9; a 22-yard roll of bias tape is \$9.50. Judy also includes an instruction sheet with each one. These items come from Japan and are very unique timesavers.

Until next month, happy dancing and creative sewing!

Please send your comments, questions,  
or suggestions to:

Phyllis Murgage, 458 Lois Lane,  
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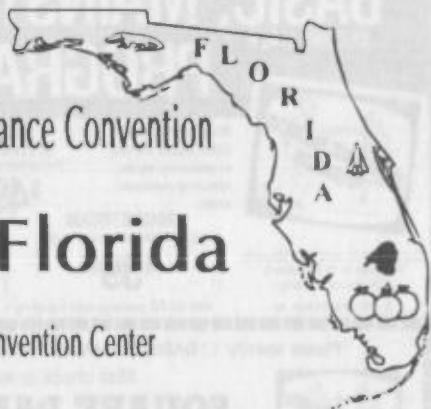
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The 46<sup>th</sup> National Square Dance Convention plans to utilize the talents of the Ghost Riders Dance Band to provide live music for your dancing pleasure. The band consists of five musicians along with their sound engineer. The Ghost Riders have been performing for the last twenty years throughout the United States and around the world.

If you saw the 1993 movie *Barbarians at the Gate* starring James Gardner, you might remember seeing and hearing the Ghost Riders. They have played at several national square dance conventions and are familiar to thousands of dancers who have enjoyed them over the years.

The band will play Thursday, June 26, Friday, June 27 and Saturday night June 28 from 7 PM until 10 PM with all singing calls.

### OFFICIAL VISITORS INFORMATION

For those attending the 46<sup>th</sup> NSDC who wish to contact the official Orlando Visitors Information can call (407) 363-5871, or write Orlando/Orange County Convention & Visitors Bureau, Inc., PO Box 690355, Orlando, FL 32869.

The Florida Division of Travel and Tourism can be reached at (904)488-0990.

The information center at the Orlando International Airport offers multilingual services and can be reached at (407)825-2352.

Shuttle and limousine fares from the airport to International Drive range from \$10 to \$25 for adults and \$5 to \$15 for children. These rates

are provided as guidelines and are subject to change.

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Treat yourself to a romantic cruise. Have dinner in the company of kings, queens and jousting knights. Then catch the music, excitement and fun of Church Street Station or Pleasure Island.

And there's still plenty of magic left—like golf on nearly 100 great courses, tons of tennis and racquet sports, fishing, boating and skiing on Orlando's numerous lakes. And don't forget the magic of the Magic. Orlando's NBA team plays a full season schedule at the Orlando

Arena! In Orlando, the places and players are always changing, so each time you visit, it's like a whole new vacation!

### PROPER SQUARE DANCE ATTIRE

In response to several requests for an official definition of "proper square dance attire," the following dress code will be enforced at the 46<sup>th</sup> NSDC.

**Square and round dance attire**—Ladies: Square dance dress, or square dance skirt and blouse, or prairie skirt. Crinoline slips and petti pants are recommended with square dance attire but not with prairie skirts. Men: Long sleeve shirts and long pants a must, bolo or square dance tie recommended. Western attire recommended. No shorts allowed on square and round dance floors.

**Contra dance attire**—Ladies: Regular floor length contra dresses or same attire as the square and round dancers wear. Men: Same as for square and round dancers.

**Clogging attire**—Traditional clogging outfits for both male and female. Square and round dance attire is also permitted.

**Country western attire**—Male and female: Country and western outfits but no shorts allowed. Square and round dance attire is also permitted.

All dancers will be permitted in any hall but need to be dressed in proper attire to dance that hall.

### FLORIDA'S DREAM TOURS

The days are flying by so very fast and everyone in Florida is rushing around getting their final plans into working order, as preparations are being made for the national in June. Everyone has been working for almost five years for this event, and right now it seems like it's only been two weeks.

The Tour Committee has been traveling around the Orlando vicinity, visiting the various locations where they are planning to take you, the guests, on the tours. There are five half-day tours planned for every morning and afternoon beginning Monday, June 23, and continuing through Saturday morning, June 28. In addition, there are four full-day tours scheduled for Monday through Friday.

These are not ordinary tours, they are special, very special, as they have been designed especially for you. We know that there are a great many dancers who are coming from all around the United States and the world and many of you have never seen these special Florida locations. May you enjoy them as much as the Tour Committee planned for you.

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The four full-day tours are to the following locales, and they will be followed by our five, twice daily half-day tours. For days and times, please refer to *American Squaredance's* January '97 issue.

### ST. AUGUSTINE

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### KENNEDY SPACE CENTER

But what about the history of the future? A trip to the Kennedy Space Center is a must. A bus tour will take you to the sites where space rockets are launched. The trip features narration with several camera stops. You'll experience a simulated Apollo 11 moon launch countdown from the site where the Apollo astronauts trained. You will have the opportunity to inspect a Saturn V rocket that stretches more than 300 feet—laying on its side.

Have you ever wondered how they move the space shuttles out to their launch pads? On your tour you will see the massive six million pound Crawler Transporter that transports the space shuttles at a speed of one mile per hour. You'll also visit the Rocket Garden, which features authentic rockets, the Apollo access arm, lunar module, a "moon tree," and more. Then walk out to see the Astronauts' Memorial. This is a scene you'll never forget! It honors the 16 astronauts who gave their lives for space exploration. The 42.5 foot high by 50 foot wide "Space Mirror" tracks the movement of the sun throughout the day, using reflected sunlight to brilliantly illuminate the names cut through the monument's surface.

### CYPRESS GARDENS

A floral tour was added for those interested in the flora and fauna of Florida. In 1936 Dick Pope had a dream, and so he turned a swamp, a tangle of weeds, and cypress trunks into a garden that he named Cypress Gardens. He opened his garden in 1936 to a crowd of 188 people.

But how did the park become the gardens they are today? It was all accidental. In 1940, a major freeze damaged the gardens. What to do?

Mr. Pope placed artificial flowers around the park to hide the dead foliage, then he had the lady employees dress in antebellum gowns and stand some distance from the artificial flowers, so that when the guests took pictures there were flowers in the background—thus, the tradition of Southern Belles was born.

### DAYTONA SPEEDWAY, MUSEUM AND THE ATLANTIC OCEAN

Many of the dancers that attended the national in Oregon wanted to see the Pacific Ocean and be able to say they had put their feet in it. This led to the planning of this all-day trip to the Daytona area. First stop will be at the Daytona 500 Speedway for a narrated tour around the race track. You'll visit their new museum, the "World Center of Racing—Daytona USA," advertised as the ultimate motor sports attraction. Those who are interested can actually participate in a live pit-stop, where you would change the tires of a real race car.

Then it's off to the Atlantic Ocean to see Daytona Beach, the World's Most Famous Beach. There, you can walk on the hard sand where race cars first started racing back in 1903. For those who are interested, take a walk along the boardwalk, go out on the pier, or go for a walk in the waters of the Atlantic Ocean.

### CITY OF ORLANDO

This tour begins with a drive through the center of Universal Studios for a quick overview of the attractions that are now being constructed for this fantastic theme park.

Then it's off to the new and thriving, prosperous sections of town, followed by a trip passed our sports arenas where you'll see the Citrus Bowl, the Orlando O-Rena, and Tinker Stadium, along with the Bob Carr Performing Arts Center and a trip through the older sections of Orlando.

A stop at Church Street Station is a perfect setting for an old-fashioned good time. This is Orlando's historic downtown night-time entertainment complex, but there are still many things to do during the day. Everyone will have time to shop, visit the midway of fun, sneak off for a bite to eat, or join in an old-fashioned sing-along with Rosie O'Grady's Banjo Man.

### LEU BOTANICAL GARDENS

Leu Botanical Gardens is for those guests interested in Florida's flowers but do not want an all-day trip. Stroll along meandering paths shaded by ancient oaks, forests of camellias, and giant camphors. Or take a guided tour of the Leu House Museum—a restored late nine-



teenth-century home that began as a Florida farmhouse. There is also a tropical conservatory displaying a large variety of orchids, bromeliads and palms, and much more.

### 5 DAY TRIP TO KEY WEST

After the convention is over, your first day will include a stop in Sarasota to visit the Ringling Bros. Museum and the Bellm Cars and Music of Yesterday Museum—a collection of antique and classic automobiles and more than 2,000 music machines. Then it's on to the home of Thomas Edison where they will be waiting to give us a complete tour of his home and laboratory.

The next morning it's back across the state via the Tamiami Trail where everyone is invited to take an airboat ride into the Everglades. Then it's on to beautiful Key West via the famous Overseas Highway. That evening will be spent at Mallory Square where you will watch the sunset with the Gulf of Mexico on your right and the Atlantic Ocean on your left. You will be at the southernmost spot in the United States.

The next day everyone will take the Conch Tour Train ride where you'll listen to a narration about the famous places to visit in the Keys. Then you'll be on your own to visit whatever suits your fancy, whether it's the Ernest Hemingway Home and Museum, the homes of Robert Frost, Tennessee Williams, or the Audubon House and Gardens.

You can go for a walk down Duval Street or visit the Donkey Milk House Museum, or the Little White House Museum that President Harry S. Truman used during his administration. Another interesting spot is the Wreckers' Museum, the oldest house in Key West. The construction of this 1829 house includes a ship's hatch in the roof and the "landlubber's tilt" in the office.

A caller will be traveling with you, so you will have the opportunity to square dance on the southernmost point of the United States and earn a special badge!

But the fun isn't over yet. When you head out of the Keys there are two additional stops to make, but they are a surprise and you'll love them.

Your return to Orlando will be just about supper-time on Thursday, July 3. Don't miss this wonderful opportunity to see Key West and the surrounding country-side.

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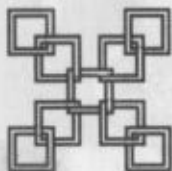
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# DANDY IDEA

## “A Sweetheart of a Dance”

By Ken and Barbara Freeman  
Torrance, California

Every year our association, Associated Square Dancers—California, puts on a dance around Valentine's Day. Dancers from many of the association's clubs come and enjoy a Sunday afternoon of dancing. It's great to see all the RED, WHITE and PINK circling the floor.

In the past, the committee has chosen a *Sweetheart Couple of the Ball*. This is kept secret and announced at the break. They are presented with flowers, a gift, both, or whatever the committee decides. It has always been a favorite of many dancers.

This year when we were asked to chair this dance, we brain stormed over how we could get more club dancers to come to this dance. The sweetheart couple was usually someone from the association's board or someone well-known in the square dance world. Many of the clubs' dancers did not know these couples, so the dancers didn't always get their curiosity up to come see who would be honored, and this is a big honor.

We decided that it would be to the dancers' advantage if they personally knew the sweethearts, so we asked *each club* to pick a sweetheart couple. They could choose this couple any way they wanted, be it by club membership, club board, and so forth. They could also choose for whatever reason they wanted—be it the longest membership, most offices held, who supported square dancing the most, all or none of the above—it was up to each club.

We told the clubs that this was *not* a contest. These couples would be honored at the Sweetheart Ball as *Club Sweethearts* and would wear a ribbon saying “I'm a

Sweetheart.” The committee would still pick a *Sweetheart Couple of the Ball* that was kept a secret, which could or could not be one of the *Club Sweethearts*.

We hoped for at least half of the club members to participate. We were very surprised when almost all of the clubs participated. These club sweethearts got into the dance free, but some clubs donated the fee for the dance since this was a fund-raiser. At the break the couples walked under an arch as their club and name was read. They were given swingers that were red hearts with '97 on them to add to their club badges. After introducing all of them (52 couples!) we announced the *Sweetheart of the Ball '97*, Bob and Rita Byram. They have worked very hard in getting the 2001 National Convention for Anaheim, California. They are the chairmen of this convention and work very hard for their clubs and the Associated Square Dancers.

As the dancers left the dance, they were all given a booklet that included the names of the *Club Sweethearts*, along with a write-up about them. Since we did not want to take too much time away from the dancers during break to announce all of the names of the committee members, their names were included in the booklet also. These booklets were a hit as were the *Club Sweethearts*. They all were made to feel special...and that was our goal.

Below: Bob and Rita Byram,  
*Sweetheart Couple of the Ball*





Couples who were elected by their clubs donned red ribbons similar to this one.

I'm

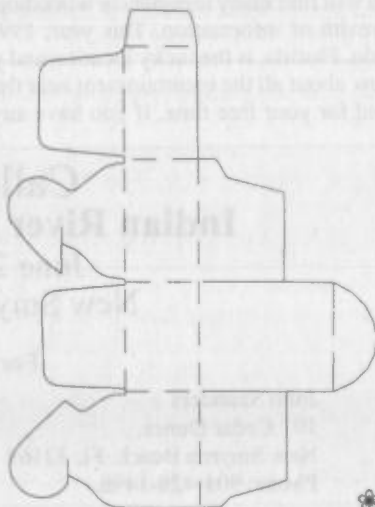
A

Sweetheart



ABOVE: Across from L to R—Steve & Sharon Baysinger, asst. chairs for the 50th National Convention.; Del & Connie Crane, asst. chairs for the Sweetheart Ball '97 and newly elected Sr. Directors for the Assoc. Square Dancers; Don & Donna Webb, Assoc. Square Dancers' presidents for 1996/'97; John & Jacqui Fairchild, newly elected presidents in Assoc. Square Dancers, made dancers feel welcome at the sign-in table; Jacqui Fairchild, doing her job of greeting and signing in each club sweetheart.

RIGHT: Pattern for small box, which the swinger went into. To make, just enlarge pattern, cut along outside solid lines, then fold along dotted lines to form the box. The lid comes together in the shape of a heart.



# NOTES

## FROM A

by  
Mac McCullar

## VETERAN CALLER

**M**y Webster's definition of *Optimist* is the tendency to take the most hopeful or cheerful view of matters with the belief that good ultimately prevails over evil. *Pessimist*, the tendency to expect the worst outcome under any circumstance, believing that evil ultimately prevails over good—so there!

CALLERLAB is a worldwide organization of callers that operates in a democratic fashion. Get your thoughts on square dancing to this group for their consideration. Their solutions may not appeal to all, but at least you've had your say and somebody has to lead the way. I was a charter member of CALLERLAB. If you are a caller and join CALLERLAB, you will be entitled to vote on all issues, purchase ASCAP and BMI licenses (which are necessary), receive publications of caller interest, and much more.

National Square Dance Convention; if you have never been to one, then go! Be you a caller, cuer, dancer, or all, there will be many things to do or see. It is sheer fun to dance in a large crowd of happy people from all around the U.S.A., as well as some foreign countries, following the calls of great callers—local, club, traveling full-time, or maybe your own caller. He/she would really appreciate your support. You will find many seminars or workshops with a wealth of information. This year, 1997, Orlando, Florida, is the lucky location and you do know about all the entertainment near there offered for your free time, if you have any. One

more most important thing, you may strike up an everlasting friendship while there. I certainly have done that.

At the conventions you will find many vendors of square dance apparel and equipment, which affords us the opportunity to compare and select items of interest at perhaps a more competitive price. Don't forget to stock up on the latest Scope-Big Mac Records.

I know that some callers whine about their terrible assigned spots on the program, and some with good reason, but where else could you get this much publicity for free? Not in any publication I know. Of course, if you louse up, you may not want the publicity. I think it's an honor to have my name and home location printed on thousands of programs.

Conventions are a happy happening, ask a committee member how it happened! I say happy because I am a sincere optimist. Have a great gathering. Oh, by the way, pessimist, the tendency to expect the worst outcome under any circumstance—not you and I! Expensive you say, well, it's a great vacation you will never forget.

A word to the wise: Mr. Wrigley, owner of Wrigley's Gum, was asked why he spends so much money on advertising when his gum is the number one gum in the world. His answer was simply, "I advertise because it keeps me on top!" Do it! ❀

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# QUESTIONS???

## FOR STUDY GROUPS

By H. Orlo Hoadley,  
Rochester, New York

**T**wenty or so years ago, the drop in the number of square dancers got to the point where it could no longer be ignored. Since then, almost all of the measures suggested to improve the situation have been directed toward increasing the recruiting of new dancers. However, in the last couple of years there seems to be a realization that recruiting doesn't do much for the problem as long as 90 percent of the recruits disappear within 15 months of starting a class. Not only are they themselves lost to the activity, but so is the next generation of recruits, which happy and enthusiastic new dancers should be bringing in.

It appears to me that lately, there is a growing interest—of dancer-leaders and callers both—in meeting and discussing what might be done to attack the causes of the disease, rather than trying to relieve the symptoms. Hoping to help with this project, I submit the following specific questions for consideration in planning the programs of discussion groups.

### Where does the *fun* lie in square dancing?

- If it's all in the sociability, parties, and other non-dancing activities, why go to the trouble and expense of renting a hall and hiring a caller?
- It is said, "Let's put the *fun* back into square dancing." What is *fun* to you?
- A top-notch caller has said, "To many people, *fun* means hilarity, and that's not what I want. I'd rather speak of *pleasure* or *enjoyment*," to which I would add *satisfaction*. Do you agree or disagree with this idea?
- If it's actually in the dancing, just what is it about the dancing that is *fun*?
- Can you entertain the idea that *fun* might mean different things to different people? If so, how many things about square dancing can you think of that might be important to some people?
- What is the relative importance of taking your proper path quickly through a call to moving smoothly with the music?

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### What is your idea of good square dancing?

- What kind of an experience do you expect/hope for when you go to a dance?
- Do you feel tired and/or bored at the end of a dance?
- What kind of an experience sends you out the door with a feeling of warm pleasure, sorry that the dance was over so soon and eagerly awaiting the next dance?
- Callers: What kind of an experience do you want to give your dancers?

### Do you realize that the caller is basically the supplier of a service?

- Whether he wholesales it by an arrangement with a member-run club, or retails it by running his own club.
- Do you keep in mind the fact that the funds necessary to keep the activity going, all comes from the dancers? If you ask a caller why he does what he does, his answer will almost always be that his dancers or club leaders insist on it.
- How important is a caller's role as an entertainer relative to his role as a dance director and teacher?

### Dancers: Are there calls that you don't like to do, or particular ways that your caller uses a call that you don't care for?

- If so, have you mentioned them to the caller? When you did, did he (a) stop using them, (b) show you how to dance them well and comfortably, (c) tell you that the club officers insist on using them, (d) tell you that it has to be done that way because CALLERLAB (or the American Callers Association) says so?
- If the response was (c) or (d), did you discuss it with the club officers?
- Do you make a practice of "dancing around" with different clubs and callers for the sake of variety of dancing experience, perhaps finding a caller or group who will be more enjoyable than the one you're accustomed to, or maybe finding out more specifically why you still like the familiar ones best?

### How much "loyalty" do dancers owe a club that fails to fulfill their dancing wants/needs?

In the last couple of years, the emphasis on discussing square dance problems seems to be shifting from recruiting new dancers to how many calls they have to learn, which calls, and in how much time.

- What are your opinions/beliefs on this question?
- Are there other factors that may be equally or more important than either of these?
- Do you consider that new-dancer retention is important not only to maintaining the membership of a group, but also to recruiting?

### Dancers: Many callers believe that CALLERLAB (or ACA nowadays) speaks as an infallible authority on all square dance matters.

- Do you subscribe to this idea?
- Does your club caller?
- Have you realized that if two organizations don't agree, they can't both be infallible, and possibly neither?


### Callers: Do you keep up dancer interest by doing a variety of unusual things that your dancers can get through using calls they already know, or does the only variety come from teaching some more new calls from the prescribed list?

- Dancers: Does your caller do this for you?
- Dancers: How predictable is your caller?

### Do you believe in the idea that "There ought to be a place in square dancing for everybody who is willing to spend his/her time and money on it?"

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# Calling Tips



## Sounding The Hall

by Allen Finkenaur, Trumbull, Connecticut

The other night my wife and I went to a square dance and danced to a well-known caller. Everything was fine, except we could not always understand what he was calling. This prompted me to write the following.

Callers go to many clubs and sincerely want the dancers to not only hear them but also they want their voice to sound good to the dancers. Each dance hall has its individual sound problems for the caller, and you, the dancer, can help in this sounding process.

A number of things effect the sound for the caller—his mike, the settings on the turntable, and the placement of the speakers—all of which must be right.

As examples, when I call I use a wireless mike, which is a little on the bass side. In one club where I call regularly, it is necessary to use two sets of speakers, setting one above the other on the table. My turntable setting for the mike is at the top of the treble and I have put a mark on the dial where the volume for the mike and the music should be set. For this same club, for classes in a different hall, I use only one speaker on the table with the same sound settings. For another club where there is a stage, I set the speaker on the stage floor, one above the other, slightly lower the music sound and slightly increase the mike volume. In both of these halls, if I use a regular corded mike, I lower the mike volume and change the setting for treble and bass a little more to the center.

You can't do anything about the mike but you may be able to help him in the other ways. Perhaps your club caller, who should give you excellent sound, can help you here. Where does he place his speaker? Does he use one or two sets of speakers in your hall? Not only notice what he does but ask him about this. How does

he set the dials on his turntable? Realize the mike must work with these dials, but at least find out how he sets his dials to get the best sound.

When your guest caller comes to the hall, why not give him a sheet of paper giving him this information? It can't hurt his program and if he had something on which to base sounding the hall, his sound may be better.

When you help your caller with the sound, you are the one who will benefit by a much better dance. ❀

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# What's Going On In Square Dancing

## Heartland Happenings

**Nebraska**—The Heartland Singles of Omaha, Neb., are proud to be sponsors of a raffle, designed to raise funds to be donated to the CALLERLAB Foundation to help in their efforts to get square dancing on network TV.

Ticket sales have begun! Tickets are \$1, which gives you a chance to win a first prize of \$100, a second prize of \$50, or a third prize of \$25.

Prizes will be given away at Heartland Singles' May 13, 1997, dance (you need not be present to win). This dance is scheduled to be held from 7:30–10 PM at the Livestock Exchange Building (10<sup>th</sup> floor), located at 29<sup>th</sup> & L Streets in Omaha, Neb. The callers for this dance are Jerry Junck, Ken Bower and Wade Driver. Anyone interested in purchasing tickets or for more information about the dance, should contact Diann Gentry, 11520 Westwood Lane #1, Omaha, NE 68144; (402) 334-8118.

## Star Spangled Dancing

**Maryland**—The 34<sup>th</sup> Star Spangled Banner Square and Round Dance Festival will be held July 17-19, 1997, at Marriott Hunt Valley Inn, Hunt Valley, Md.

Festival square dance callers and round dance cuers are nationally renown. Square dance levels will be Mainstream through C-2 and round dances will be cued through levels 5/6. Don't miss this fantastic three days of square and round dance workshops and dances, fashion show, square dance vendors and excellent hotel accommodations. Make your reservations by calling (410) 730-5761.

## Doors Open for Caller-run Club

**Connecticut**—The Connecticut Association of Square Dance Clubs (C.A.S.D.C.) has opened the doors for caller-run clubs in the state and surrounding areas. At its February meet-

ing, delegates voted overwhelmingly for changes to the C.A.S.D.C.'s constitution and by-laws making it possible for caller-run clubs.

The following changes were approved: Caller-run clubs may apply for associate membership; Associate membership will have no voting privileges; caller and cuer summer dance workshops and dances may be added to the July and August C.A.S.D.C. schedules only; caller clubs that are associate members may have their dances and workshops appear on the C.A.S.D.C. schedule of dances year-round; any club not qualifying for full membership may apply for an associate membership—when qualifications for full membership are achieved, the associate club member may apply for full membership.

In other news, Russ Hoekstra, delegate of the Longmeadow, Mass., Square Dance Club, announced his club will disband after four more dances. The club has been in existence for 40 years.

## Sailing Into Annapolis,

**Maryland**—Square dancers from Maryland, Pennsylvania, Virginia, Delaware and Washington, D.C., will sail into Annapolis, Maryland, for a Docking Dance on Saturday, May 17, 1997, from 1 to 4 PM at the Annapolis City Dock. The donation is \$5 per dancer to raise funds for the 49<sup>th</sup> National Square Dance Convention to be held in Baltimore, June 2000. Great Mainstream/Plus dancing with easy rounds will be guaranteed by square dance callers Steve Jacques, Kenny Farris and Doreen McBroom, along with round dance cuers Doris Weber and Amy Shotting. Exciting special activities are being planned.

Square dancers: Come in costume and wear comfortable shoes as you will be dancing on brick surface. Non-dancers are welcome observers. Don't miss the color and excitement of this

fantastic spring event. Rain site is the Annapolis Recreation Center.

For more information on how your club can earn a special banner badge, along with information about parking and transportation to the dock, call Ralph and Shirley Semi (410) 267-9036 or Dave and Betty Peake (703) 379-6234.

### 37<sup>th</sup> Buckeye Convention

*Ohio*—The time is nearing for the 37<sup>th</sup> Buckeye Dance Convention to be held May 2-3, 1997, in three buildings on the Ohio State Fairgrounds just north of beautiful downtown Columbus. Final preparations are underway for what promises to be a fantastic dance experience for all those who attend. Over 100 callers, cuers and leaders are signed up to provide 28 hours of great fun.

The convention will open Friday morning with registration opening at 9 AM and dancing commencing at 10 AM in the Plus, Mainstream, DBD, Challenge, and Advanced square dancing halls, and in the contra and two round dance halls. Clogging and country western will begin at later times. In addition, there will be easy Phase II rounds about once an hour in the Plus hall and basic country western dances about


once an hour in the Mainstream hall to add variety to your experience.

The DiSalle building will host an eastern-style hoedown dance, open to the general public for a small fee on Saturday night. The hoedown dance is being promoted on radio stations throughout the state and especially in Columbus. This is an attempt to help promote our activity and, hopefully, attract new members to dancing. All are invited to take part in this unique hoedown.

Over 80 vendors are signed up to present a wide range of merchandise. In addition to vendors, corporate sponsors of the 37<sup>th</sup> Buckeye Dance Convention will also have booths with special offers for square dancers.

The Singles of Central Ohio are offering a challenge to all the singles across the area: An engraved plaque will be awarded to the council or other state that has the most singles registered at the 1997 Convention. All participants from the winning council (Central Ohio Council excluded) who are at the Convention will receive a free angel lapel pin. Central Ohio Singles urge all singles to attend this great dancing opportunity. Questions should be directed to Singles Chairperson Shirley Monnett at (614) 888-1342.

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| 3-UP        | <b>HALF DIAMOND PROGRAM</b>                 |                    |
|             | ● INSTRUCTIONAL ALBUM, LEVEL I              | WW 6001            |
|             | ● TEACHER'S STARTER SET #1                  | TSS #1             |
|             | ● VIRGINIA REEL                             | SD 506             |
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|             | ● ALL RECORDS FOR HALF DIAMOND, PLUS        |                    |
|             | ● TEACHER'S STARTER SET #2                  | TSS #2             |
|             | ● GEM KIT-M                                 | GK-M               |
| 9-UP        | <b>DOUBLE DIAMOND PROGRAM</b>               |                    |
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|             | ● DIAMOND PROGRAM, PLUS:                    |                    |
|             | ● FUND. OF SQUARE DANCING, LEVEL II         | WW 6002            |
|             | ● FUND. OF SQUARE DANCING, LEVEL III        | WW 6003            |

Several additional records are available to make your square dance unit fun and interesting. Purchase records at any square dance record store or write to address below.

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We hope you are as excited as we are about the 37<sup>th</sup> Buckeye Dance Convention and we hope that you are already registered. If not, it is not too late to register (registrations will be taken at the door as well). One-day registrations are also available. For more information call Gene Crosby at (614) 866-5031.

Although the Days Inn at the Convention Center site is now full, most of the other 19 hotels still have space. For more housing suggestions or information, call Ed and Ruth Conklin at (614) 860-9688; for camping information call Lowell Noland at (419) 946-9468. We look forward to seeing you at the fairgrounds on May 2 and 3, because "Columbus is Heaven in '97!"

### Calling All Exhibition Groups!

*San Francisco, California*—As chair of the exhibitions program for the 1998 USA West

Festival to be held July 22–25, 1998, at Moscone Center in San Francisco, Calif., I am interested in hearing from any type of exhibition group—square and round dance, clogging, country, country/western, contra, and so forth, that might be interested in performing at our festival. Interested parties should send me the name, address and telephone number of their leader or contact person, plus a brief description of what kind of dancing they do. We have a wonderful four-day program being set up and we would like to showcase groups of all ages and types from across the country.

Interested parties can contact me at either my home or E-mail address; Bonnie Abramson, 2614 Stonecreek Drive #294, Sacramento, CA 95833; (916) 649-2714; E-mail: calhospi@aol.com



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## 1997 TWO-DAY (WEEKEND) PACKAGE

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|                                                                                                                       |                                                                                                         |                                                                                                      |                                                                                                                                                                   |                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| <b>APRIL 25-27</b>                                                                                                    | <b>MAY 16-18</b>                                                                                        | <b>MAY 23-25</b>                                                                                     | <b>☆MAY 30 - JUN 1</b>                                                                                                                                            | <b>JUNE 6-8</b>                                                                              |
| JERRY GRIFFIN - MS<br>LARRY BELCHER - AL<br>WILLIS SIMMONS - AL<br>Lines By<br>MARTHA GRIFFIN - MS                    | DAVE GIPSON - IN<br>TOM RUDEBOCK - OH<br>GARY SHOEMAKE - TN<br>Rounds By<br>DAVE & NANCY<br>GIPSON - IN | "MONK" MOORE - NC<br>"J" MORGAN - NC<br>Lines By Staff                                               | CHAPARRAL RECORDS<br>KEN BOWER - CA<br>GARY SHOEMAKE - TN<br>JERRY HAAG - WY<br>MARSHALL FLIPPO - TX<br>SCOTT SMITH - UT<br>Rounds By JERRY &<br>BARB PIERCE - AL | AL BROADWAY - NC<br>JERRY SOSSAMAN - NC<br>GARY SHOEMAKE - TN<br>Rounds By PEGGY<br>BROADWAY |
| <b>JUNE 13-15</b>                                                                                                     | <b>JUNE 20-22</b>                                                                                       | <b>☆ JULY 4-6</b>                                                                                    | <b>JULY 11-13</b>                                                                                                                                                 | <b>☆ JULY 17-20</b>                                                                          |
| BIG & LITTLE ENIS<br>WES DYER - KY<br>KENNY JARVIS - KY<br>Line Dancing By<br>C.D. GLOCK &<br>BRENDA BEEBER - KY      | JOHNNY<br>CHAMBERS-TN<br>GARY SHOEMAKE - TN<br>Rounds By WENTZ<br>& NORMA<br>DICKENSON - TN             | WADE DRIVER - AZ<br>GARY SHOEMAKE - TN<br>Rounds By<br>CAL & JAN SMITH - IN                          | BILL BOUKNIGHT - NC<br>REGGIE KNIPHER - NC<br>CHARLIE WHEATLEY-KY<br>GARY SHOEMAKE - TN<br>Rounds By BETTY &<br>GEORGE BOYD - KY                                  | 3 DAY<br>ROUND DANCE CLINIC<br>ROD & SUSAN<br>ANDERSON - KS<br>BILL & MARTHA<br>BUCK - LA    |
| <b>☆AUGUST 8-10</b>                                                                                                   | <b>AUGUST 15-17</b>                                                                                     | <b>AUGUST 22-24</b>                                                                                  | <b>AUGUST 29-31</b>                                                                                                                                               | <b>SEPT. 12-14</b>                                                                           |
| ROYAL RECORDS<br>TONY OXENDINE - SC<br>JERRY STORY - TX<br>LARRY LETSON - TX<br>Rounds By LYNN &<br>BOB VAN ATTA - LA | TOM DAVIS - KY<br>MARK TURNER - KY<br>Rounds By<br>DOROTHY<br>SANDERS - KY                              | GENE RECORD - KY<br>MIKE ALEXANDER - OH<br>Rounds By<br>PAUL & SHIRLEY<br>BREWER - KY                | WAYNE McDONALD-TN<br>BUDDY ALLISON - GA<br>Rounds By DEE<br>SMITH - TN                                                                                            | STAN RUSSELL - SC<br>SAM LOWE - GA<br>Rounds By LARRY<br>MONDAY & GLADYS<br>GUNTER - NC      |
| <b>☆SEPT. 19-21</b>                                                                                                   | <b>SEPT. 26-28</b>                                                                                      | <b>OCTOBER 3-5</b>                                                                                   | <b>OCTOBER 10-12</b>                                                                                                                                              | <b>OCTOBER 17-19</b>                                                                         |
| MAC LETSON - AL<br>RONNIE PURSER - AL<br>Line Dancing by Staff                                                        | A-2 WITH C-1 STAR<br>TIPS<br>JOHN MARSHALL - VA                                                         | BUTCH ADAMS - VA<br>MATT WORLEY - VA<br>GARY SHOEMAKE - TN<br>Rounds By PRIS &<br>J. C. COLLINS - VA | DEAN ROGERS - TX                                                                                                                                                  | JOHN SWINDLE - GA<br>MIKE HUGHES - GA<br>Rounds By BETH &<br>JIM BROYLES - GA                |
| <b>OCTOBER 24-26</b>                                                                                                  |                                                                                                         |                                                                                                      |                                                                                                                                                                   |                                                                                              |
| GEORGE LAVENDER - AL<br>SAM ATKINSON - FL<br>Rounds By JOHN & MARTHA PRITCHETT - GA                                   |                                                                                                         |                                                                                                      |                                                                                                                                                                   |                                                                                              |

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|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| CHAPARRAL CALLER SCHOOL<br>KEN BOWER - CA<br>JERRY HAAG - WY<br>SCOTT SMITH - UT<br>GARY SHOEMAKE-TN | DALE McROBERTS - IL<br>LEROY CONRAD - MO<br>BOB LOYD - AR<br>GARY SHOEMAKE - TN<br>Rounds By KRISTINE & CHRIS NELSON - IL | JERRY STORY - TX<br>BUTCH HUFF - LA<br>GARY SHOEMAKE - TN<br>Rounds By DICK & GAIL BLASKIS - OH                   | HAVE A GOOD TIME AT THE NATIONAL CONVENTION IN ORLANDO FL!                                                            | MARSHALL FLIPPO-TX<br>JOHN ORLOWSKI-NE<br>GARY SHOEMAKE-TN<br>Rounds By LINDA & DAN PROSSER-PA                   |
| JULY 6-11                                                                                            | JULY 13-18                                                                                                                | JULY 20-25                                                                                                        | JULY 27-AUG. 1                                                                                                        | AUGUST 3-8                                                                                                       |
| STEVE JACQUES - MD<br>TIM TYL - TX<br>GARY SHOEMAKE-TN<br>Rounds By OZZIE & MARGARET OSTLUND -VA     | DENNIS HUMPHREY-FL<br>DICK SHINHAM - FL<br>GARY SHOEMAKE-TN<br>Rounds By LARRY CHATOS - FL<br>Lines By DICK SHINHAM       | KEN BOWER - CA<br>CHUCK PEEL - IN<br>DICK DUCKHAM - MI<br>GARY SHOEMAKE-TN<br>Rounds By RUSS & WILMA COLLIER - IN | SCOTTY SHARRER - OH<br>FRANK GATRELL - OH<br>GARY SHOEMAKE-TN<br>Rounds By DICK & PAT WINTER - OH                     | LARRY LETSON - TX<br>JERRY DEWS - TX<br>JIM PARK - MI<br>GARY SHOEMAKE-TN<br>Rounds By LYNN & BOB VAN ATTA - LA  |
| AUGUST 10-15                                                                                         | AUGUST 17-22                                                                                                              | AUG. 31-SEPT. 5                                                                                                   | SEPT. 7-12                                                                                                            | ☆ SEPT. 14-18                                                                                                    |
| BREEZ GRAHAM - IL<br>CURT BRAFFET - IL<br>GARY SHOEMAKE-TN<br>Rounds By MISTY & JOHN HANNAH - MO     | JOHN SAUNDERS - FL<br>TOM ROPER - IL<br>BILL CHESTNUT - FL<br>GARY SHOEMAKE-TN<br>Rounds By JIMMY & CAROL GRIFFIN - FL    | A-2 & C-1 WITH C-2<br>STAR TIPS<br>DAVE WILSON - FL<br>BOB GAMBELL - FL                                           | TONY OXENDINE-SC<br>GARY SHOEMAKE-TN<br>Rounds By JIM & PRISCILLA ADCOCK -VA                                          | AMERICAN CALLERS ASSOC. CALLERS SCHOOL<br>MAC LETSON - AL<br>GARY SHOEMAKE-TN                                    |
| SEPT. 21-26                                                                                          | SEPT. 28-OCT. 3                                                                                                           | OCTOBER 5-10                                                                                                      | OCTOBER 12-17                                                                                                         | OCTOBER 19-24                                                                                                    |
| LARRY PRIOR - FL<br>WALT ISHMAEL - FL<br>GARY SHOEMAKE - TN<br>Rounds By PRIORS AND ISHMAELS         | KEN BOWER - CA<br>JERRY HAAG - WY<br>GARY SHOEMAKE - TN<br>JAY MILLER - TX<br>Rounds By BONNIE & TOM TOMCHIK - NC         | DALE McClARY - FL<br>SKIP SMITH - FL<br>GARY SHOEMAKE - TN<br>Rounds By JEANETTE & LEO CHAUVIN - FL               | MARVIN WHITE - LA<br>KING CALDWELL - LA<br>BILL WILDER - AR<br>GARY SHOEMAKE-TN<br>Rounds & Lines By WHITE & CALDWELL | A-1 TEACH CLINIC<br>Learn all of A-1 in 5 days or add to your A-1 skills<br>CHUCK MYERS - AL<br>GARY SHOEMAKE-TN |

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**PRAIRIE-1138**

**HELLO, GOOD MORNING,  
HAPPY DAY**

**Caller: CHUCK DONAHUE**

Heads promenade halfway, lead right, do-si-do, curlique (touch a quarter), walk & dodge, partner trade, right and left thru, slide thru, square thru three, swing & promenade!

**MOUNTAIN-125**

**EIGHT MORE MILES TO  
LOUISVILLE**

**Caller: EDDIE MILLAN**

Heads promenade halfway, down the middle, square thru four, make an ocean wave, girls trade, girls run, tag the line, face right, couples circulate, half tag, swing & promenade!

**DESERT-59**

**GOOD THINGS**

**Caller: TROY RAY**

Heads square thru four, split two, around one to a line, touch a quarter, all eight circulate, trade & roll to face, slide thru, square thru three, swing & promenade!

**HI HAT-5202**

**WE SHOULD BE TOGETHER**

**Caller: TOM PERRY**

Heads square thru four, do-si-do, swing thru, girls fold, peel the top, right and left thru, roll a half sashay, touch a quarter, boys run, swing & promenade!

**DR-734**

**HELLO MARY LOU**

**Caller: JOHNNIE WYKOFF**

Heads square thru four, do-si-do, swing thru, boys run right, tag the line, cloverleaf, girls square thru three, swing & promenade!

**BIG MAC-111**

**OH, LONESOME ME**

**Caller: RON MINEAU**

Heads square thru four, right and left thru, veer left, ladies hinge, diamond circulate, flip the diamond, ladies trade, linear cycle, slide thru, swing & promenade!

**CHICAGO CO-21**

**SHOW ME THE WAY TO AMARILLO**

**Caller: TOM MANNING**

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, spin the top, roll a half sashay, box the gnat, slide thru, swing & promenade!

**CHICAGO CO-47**

**BOOGIE WOOGIE BUGLE BOY**

**Caller: BOB WILCOX**

Heads promenade halfway, sides right and left thru, square thru four, do-si-do, swing thru, boys run, wheel & deal, swing & promenade!

**BIG MAC-181**

**MA**

**Caller: MAC MC CULLAR**

Heads promenade halfway, down the middle, pass the ocean, extend, swing thru, boys run right, tag the line, face right, Ferris wheel, centers pass thru, left allemande, promenade!

**STING-210**

**CHEATIN HEART**

**Caller: INGVAR PETTERSSON**

Heads square thru four, swing thru, boys cross run, girls trade, girls run, bend the line, right and left thru, dixie style, boys cross run, girls trade, swing & promenade!





**STING-407****GONNA HAVE A PARTY****Caller: ROBERT BJORK**

Heads promenade halfway, down the middle, square thru, right and left thru, rollaway, box the gnat, square thru three, trade by, swing & promenade!

**4BB-SA3****PERHAPS LOVE (SING-A-LONG)****Caller: DAVE GUILLE****BUC-1262****TAKE ME HOME COUNTRY ROADS****Caller: JERRY REED**

Heads square thru four, right hand star, heads star left in the middle a full turn, right and left thru, swing thru, swing thru again, boys run right, promenade!

**ROCKIN M-007****BUZZY'S HOEDOWN****Caller: TRAYLOR WALKER****(W/PLUS CALLS)****GMP-915****MUSIC IS STILL IN THE AIR**

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

**GMP-304****OLD GLORY**

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

**BMV-07****VALLEY MOUNTAIN ROMP****VALLEY MOUNTAIN BLUES****(HOEDOWN)****RED BOOT-3060****FLY AWAY****Caller: ALLAN EVANS**

Heads promenade halfway, down the middle, right and left thru, square thru four, do-si-do, eight chain four, swing & promenade! ❁



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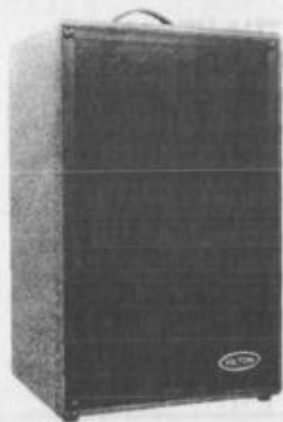
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# CONTRA CORNERS

Two events taking place in California high light this month's column. The first is the Annual California State Square Dance Convention, April 18, 19 and 20, at the Fresno County Fairgrounds. Thanks to Ron Johnson, from La Verne, who is taking over the contra program at the last minute. The contra program will provide a chance for one on one caller sessions, "An Introduction to Calling Contras." Ron Johnson and Don Ward, both members of the Board of Governors of CONTRALAB, will be presenting workshops on music, timing and choreography for callers and any others who are interested in calling techniques for contras. Callers with free time from calling squares will be invited to call in the contra hall as part of their "hands on training."

The second event actually happens April 13, the Sunday preceding the State Convention. The

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

Santa Barbara Country Dance Society has invited Don Ward to call for their Spring Contra series. The S.B.C.D.S. hosts contra dances every Sunday evening at 7:00 P.M. in the Carrillo Ballroom, Santa Barbara, Calif.

The 46th National Square Dance Convention is two months away and I still haven't received any information on their Contra Program. I see a lot of interest expressed by those wanting to participate in the contra program in posts on the dancers' Internet groups. Perhaps someone can send me some detailed information for the May issue.

May brings dancers on the east coast the Hands Four Spring Weekend (of New England Contra and Square Dances) May 16-18. It will be held in the beautiful East Hill Farm, Troy, New Hampshire, at the foot of Mt. Monadnock. The inn features indoor and outdoor pools and



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In a round about way this brings me to the point that much of the dance information *American Squaredance* and other publications receive about dance events is now being "published" on Web pages on the Internet. Just this past week I have logged almost a dozen new pages for contra dance groups around the country. The sad thing is that most of these groups no longer see the printed page as an important part of advertising their events. If you want the maximum number of people to know about your group you must use both the Internet and publications like *American Squaredance Magazine*. This magazine only cost you 32¢ for postage. The internet costs much more per month in both time trying to get on and fees.

In this regard the "Boomer" generation sees the Internet as a powerful and useful way of communication. Statistics show that an increasing number have computers and Internet access. It is unfortunate that computers and the Internet are, for the most part, deemed not important by seniors, the bulk of which make up the square and contra dance participants. More and more the existing dance population finds itself drifting further away from the mainstream of society.

Speaking of Mainstream. One of the topics on the callers Internet group is the death of Mainstream clubs. It seems like an increasing number of clubs are electing to drop Mainstream square dancing for Plus level dancing. This in spite of a diminishing number of new dancers successfully reaching Plus status in a year's worth of lessons. Contrast this with an increasing number of boomers and seniors that are filtering into the traditional square and contra groups. At several dances Shirley and I attend here on the west coast, we used to be the only ones over 60. Now we have more and more dancers in their mid 50s and older entering this part of our dance activity. An activity that

requires only 30 minutes, not 30 weeks, for them to enter into a night's dance program.

I'm looking forward to your letters and E-mail contributions to Contra Corners for the next issue, so don't be shy, let's hear your thoughts about how to get more dancers interested in contras. By mail it's Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-mail: dward@loop.com

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| Traylor Walker .....                           | RMR 007  |
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~~~~~  
 God gave us two ends: One to sit on and one to think with.  
 Success depends upon which one we use most.  
 Heads we win: Tails we lose!

—Hoedown News, Nov./Dec. 1996

# “Interactive” Dancing

By GLORIA RIOS ROTH  
NOVA SCOTIA, CANADA

House of Roth lies halfway between historic Annapolis Royal, population approximately 1,500 and scallop famous Digby, population approximately 3,000. My town of Clementsport has a population of just over 300.

This year (1997) marks my 50<sup>th</sup> year of teaching, calling and cueing. The new class that started on November 4, 1996, is the second class I have called “Interactive Dance” instead of square dancing.

It is the first time in these 50 years of having classes that people have called *me* BEFORE the class begins. They ask questions and then sign up. This has never happened in all these years. Usually, I worry until the first night of class and I see them walk through the door.

Don't laugh that my current class has 1½ squares. On their class night, 3½ squares of Angels come to help out and to learn the other dance forms I am now including (Bossa Nova, Waltz, One-step, Texas Two-step, etc.). They pay by the week, \$10 per couple.

When my current class (which began in February of 1996) asked me how long it would take—how many lessons?—I responded by showing them the list of Mainstream calls and my list of other types of dances. I told them that when they are able to respond properly to these lists, I will set the graduation date. They accepted this and by the time they had 10 or 11 lessons, they no longer asked about graduation. They came to class all summer, all through my full caller school week, and have joined club party nights. Of course, with 3½ club squares attending their class, they already feel comfortable with them. By the time this article goes to print they will have had over 50 lessons. Graduation hasn't been set yet—no one even asks when it will be.

Over 30 years ago I did a teaching clinic at the U.S. National. I had talked with the late Chet Smith of Bay Path Barn fame (Massachusetts). Chet always had huge classes,

bigger than anyone else even in the “hey day” of square dance classes. He told me that he always overlaps classes—starts one before graduating one. This way, the current class members have still got contacts in all their other activities—church, bowling, and so forth. I have tried it ever since. It works!

Each class for my last five or six classes seems to bring in younger couples. They still need baby-sitters! Before that, for a long time it seemed as if the majority of couples were retirement age or close to it. The worse time to get young couples in class is in September. They are so busy getting children outfitted for school and arranging a schedule for extra activities, they must set aside their own involvement. November or January are the best times I have found, January being the very best.

There has been a lot written and said recently about square dance attire. This wonderful rural area I live in finds that word of mouth, cable TV, dance shows at trade shows, malls, theaters, and the like, lets people *see* the clothes. Often, when a new couple comes through my door on the first night of a new class, they are already in square dance attire. I never make them get these clothes, they are already eager!

Subtle teaching comments from night number one help too. Example: When I teach “Courtesy turn,” I have the women take hold of whatever they have on with their right hand as they are being turned and I say, “Later, when you are wearing a full skirt, you will enjoy holding it, so let's get used to it now!”

In closing, at this stage in time, using a different term for square dancing that encompasses a more community type dance program, then actually teaching them a broader type, really works. When I came up with the idea to use a different term, it was caller Harry Taylor from South Florida, who suggested the word “interactive.” My thanks to Harry for the suggestion...it really is working for me!

For more information on Gloria's House of Roth, you may contact her at House of Roth, Clementsport, Nova Scotia, Canada, B0S 1E0; (902) 638-8053. ❁



To ASD:

Saw the first of your Milestone Awards articles in the current *American Squaredance*. Really enjoyed reading about Joe Lewis. There is such a wealth of tradition in our modern western square dancing and this is one aspect that I believe many people would be interested in.

Chuck Hardy  
Via the Internet

To *American Squaredance* Magazine:

Would you please renew our subscription to your magazine? We look forward to each magazine and find them well varied and informative.

Thank you all and keep up the good work.

Thanks again,  
Carolyn Weel  
Celista, B.C.

Dear Jon and Susan,

Hello—how have things been with you? I would like to again show my appreciation for such a great publication as *American Squaredance*! It is loaded with great articles and items of interest—a big help to any dancer/caller/cuer!

Enclosed are the names and addresses of dancers that will be graduating from my Mainstream lessons this year. Could you please provide complimentary copies of your recent issue? This would be a great magazine for the beginning dancer to get “hooked” on, and I wanted to provide that opportunity to our newcomers to the hobby.

Thank you ever so much for your help and generosity. We hope 1997 is a great year for you.

Best regards,  
Mike Krautkramer Caller  
Milwaukee Area Caller's Council  
Racine, Wis.

Dear Jon and Susan,

Please excuse my being late with my renewal check. I haven't been able to dance for three years and every year I say to myself, “I don't need this magazine anymore.” Then I think of all the pleasure I've had from it over the years and I just must continue keeping up with all the doings in square dancing.

I still go to club dances at Ka'u Kickers in the “Big Island” of Hawaii to watch, enjoy the calling and talk stories with my old friends. Keep up the good work.

Bob “Kampy” Kampschroer  
Kaelakekua, Hawaii



Dear Jon and Susan,

Just a note to let you know that I enjoy reading *American Squaredance* each month and also to thank you for advertising our “Swing Into Spring Dance” for us. We are in the process of getting ready for the dance this weekend. Hopefully, we will be able to avail ourselves of your service again next year.

Well, I need to get this in the mail before the mailman comes. Have enclosed a check for my subscription renewal. I would not want to miss any of the issues. I do like to read about all the things happening out there, also all the controversy. Sometimes I agree and sometimes I don't. But, that's what makes the world go round I guess.

Keep up the good work, and above all—  
“Keep On Dancin'”

Richard L. Berry  
Moab, Utah

Dear Jon and Susan,

Enclosed please find my check for another year's subscription to *American Squaredance*. Thank you for your efforts on behalf of dancers everywhere, they are greatly appreciated!

I would like to suggest that every time someone—be it caller, cuer, or dancer—thinks a negative thought about the “decline of square dancing,” they make a point to voice a positive thought instead. If enough of us did this the “decline” would not be a problem! Anyone who has danced for more than a year or two has several positive stories to relate and if we all related them instead of complaining we would be much better off!

I don't mean to sound “Pollyanna-ish,” I am a round dance cuer struggling to pay my weekly

hall rental just like so many others, but I am convinced that all the negative talk is doing a lot of damage to our beloved activity! I have said my piece and will end here. Thank you for all your efforts!

Sincerely,  
Sandy Godfrey  
Long Island, N.Y.

Dear Jon and Susan,

Please list our dance weekend (Patawatomi Inn, Ind., Nov. 7-9) in your travel issue.

For the past fourteen years I have run a series of Plus dances on Friday nights during the summer months in Livonia, Michigan, a western suburb of Detroit. I bring in callers from many states, drawing people who are on vacations, etc., to the dances. I think many of your readers would be very interested.

I really enjoy your magazine. It keeps me up to date on everything. I am calling again in Finland and Holland in April. I was the first American caller to call in Finland. They have just five clubs and one caller. When I do the weekend there, they bring two busloads of dancers from all over Finland to the dances. I thought you might be interested in this information.

Thanks again,  
Bill Peterson  
Livonia, Mich.

To the Editors:

Thank you for publishing the article on the Pacific Northwest Teen Square Dance Festival and for sending us a copy of your magazine.

I enjoyed reading all the articles and found the same interests and concerns in both areas. I have also noted that there is a lot of interest in the history of square dancing. We are currently putting together the history of our own festival as it approaches its 50<sup>th</sup> year. Thank heavens some people are collectors! I have been able to acquire programs and crests from 1950.

Thank you for helping us reach a great number of people. It is quite a task to contact all past competitors and participants of the last 50 years of the P.N.T.S.D.F.

Yours truly,  
Elaine Jacobsen  
Port Coquitlam, B.C.

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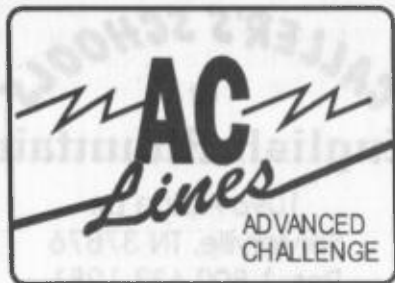
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**Y**es, I know, it's a crazy idea, but we all try wacko things occasionally, so when the opportunity presented itself I said, "Why not?"

It seems two callers wanted to start calling and teaching Advanced, but they did not know how to dance it. They had seen other callers get into trouble who tried to call Advanced before being able to dance the program, so they wanted to avoid this. But their calling duties kept them very busy, and the nearest Advanced caller was over 100 miles away, so it was impossible for them to join an Advanced class.

I volunteered to fly in for a weekend and conduct a crash course: Six sessions from Friday night thru Sunday afternoon for two sets, which consisted of the two callers and six other experienced dancer couples who wanted to learn Advanced.

If you have followed this column for awhile, you know I am a firm believer that Advanced dancers totally understand Mainstream and Plus calls, and since most dancers do not have this understanding, they need to be given this in A-1 lessons. However, because of the time constraints of the weekend, I planned to eliminate drills on Mainstream and Plus and just concentrate on the Advanced calls.

But I quickly found this was not possible. Only half the group was reasonably solid on Mainstream and Plus, so because the Advanced calls are based on these other calls, especially

by  
**Ed Foote**



Mainstream, I found that in order to proceed I had to convey an understanding of key Mainstream calls—especially Circulates, Runs and Trades.

By noon Saturday we had completed A-1, and people were dancing reasonably well. Although the number of calls on A-1 are about the same as on A-2, the A-1 list is much easier and thus, can be taught more quickly.

Saturday afternoon we started A-2 and this went more slowly, not only because the calls are more difficult, but because we had to keep using and reviewing the A-1 calls. By the end of Saturday night we had completed two-thirds of A-2, at which point one square declared brain overload and decided not to return on Sunday.

So on Sunday there was only one square of the more experienced dancers. In the morning we completed A-2, and the afternoon was spent reviewing all of the Advanced calls. As long as I provided steadily directional cueing, they were able to dance well.

Summary: What was learned from this experience? (1) It is possible to learn A-1 and A-2 in one weekend. (2) It is only a comfortable experience for those who are truly committed to learning the calls. People who are recruited to "fill in" are likely to feel more pressure than they are comfortable with. (3) Dancers need to be solid at Plus before trying this. People who are weak at Mainstream will have a difficult time. (4) The dancers did not really "learn" the calls, they were only "exposed" to them. Nevertheless, they were successful in dancing the calls if they were willing and able to react

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quickly to directional cueing. Those who cannot react quickly to directional cueing will have a difficult and frustrating time in this type of pressurized learning environment. (5) Dancers who discussed what they had learned between tips were far more successful than those who did not think about the calls until the next time they squared up.

The experience was an enjoyable one for me, and my question now is: Can C-1 be learned in one weekend? I believe the answer is "yes," because C-1 is easier to learn than Advanced.

SPRING



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**And surprises!** Can't elaborate on that too much or it wouldn't be a surprise, would it?

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searching the Smithsonian Institution and the Library of Congress, it was concluded that such a fabric never existed. Undaunted, and with a fashion background, she had an artist capture the essence of the beauty of the columbine for the fabric and a printing was done for the exclusive use of the <sup>USA</sup>WEST. Every lady was urged to be creative and select the style best for her. Now there are hundreds of those outfits in existence and the polyester cotton blend fabric has been used for everything from dresses to tablecloths and decorations. This fabric is available to anyone at \$6 per yard. Contact: Hank and Dorothy Henry, 12183 West Exposition Dr., Lakewood, CO 80228; (303) 985-1757.

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Please note: The Downtown Holiday Inn is fully occupied and others are filling rapidly.

#### FOR INFORMATION CONTACT:

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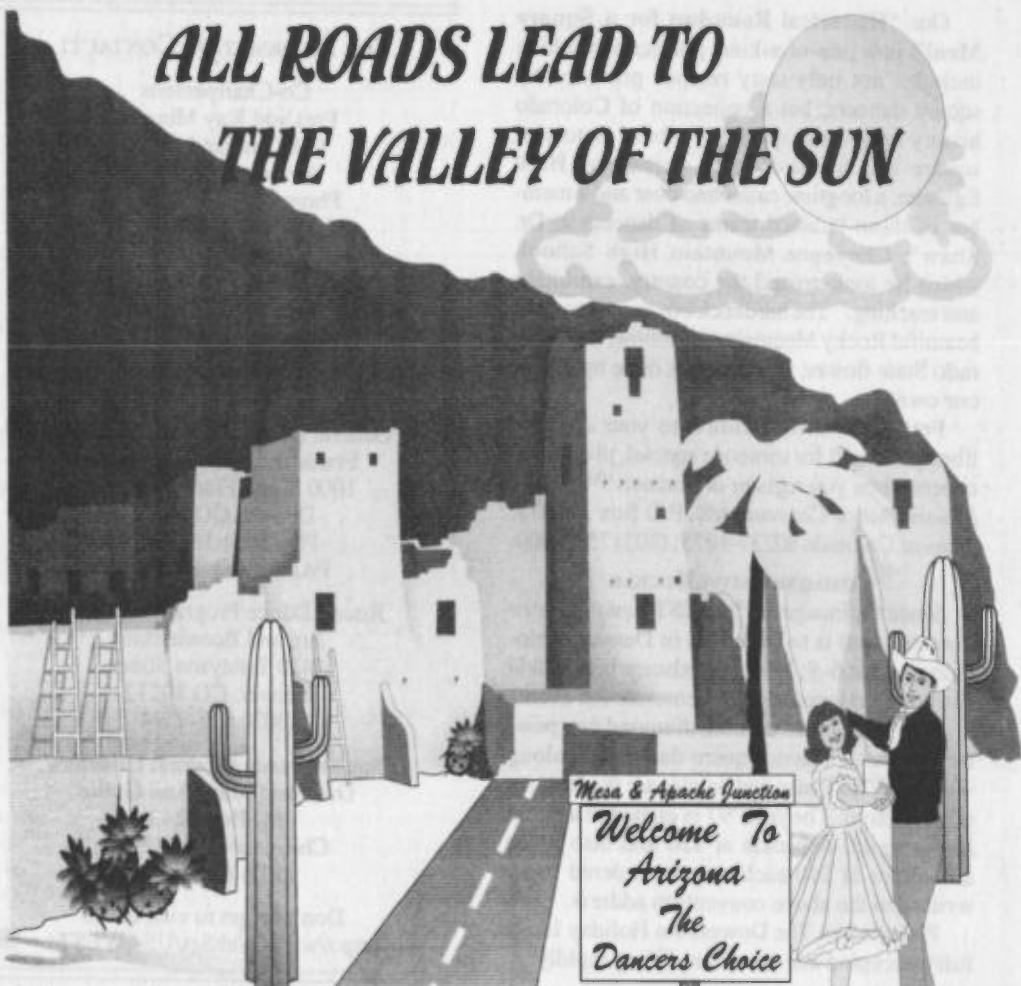
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## HAWAII CONVENTION

**T**his year was entirely different for me in the Hawaiian Islands. I attended the 32<sup>nd</sup> Aloha State S/R Dance Convention, not as a featured caller (as I did last year), not in connection with a caller school (as I did last year), not as a dancer (as in previous years), not as a tour leader (ditto), but just as a plain, ordinary, everyday variety SPECTATOR!

We planned it that way. Cathie and I flew to those gorgeous Pacific Islands for a month in January/February just to relax and trade upstate New York's "ten below" for Waikiki's "80 above" for two fortnights for the fourteenth time. Getting completely away from the dance scene for close to 30 days is a welcome change, especially when one's life has been built around square dance pursuits for so many, many years (a nifty fifty). Why, I might even have forgotten that a *grand right and left* follows an *allemande left*. (Did you ever know? —CAB)

Well, I dressed in casual clothes on Saturday morning, January 25, and popped into the Ala Wai convention location to observe the convention workshops, hoping to fade into the woodwork unnoticed. But "fading" was like an elephant trying to hide behind a palm tree. (You said it, Jumbo! —CAB). Fifty feet from the hall some dancers yelled, "Hi, Stan." Then, opening the door, I was greeted by caller Yona Chock, and others gathered around me, including convention chairman Jack Carruthers, Federation chairman Dick (and Donna) Kofford, featured staff cuers George and Joyce Kammerer, cuers Bryan and Sharon Gerdes (she staged the fashion show) and island caller Ken (and Tina Marie) Jordan.

As we chatted there in the entrance, someone complimented Ken on being a new and valuable arrival to the Hawaii dance scene. Whereas most callers in the past have been military come-and-go transients on Oahu, Ken has already proved himself as a four-year-or-more "regular." So have the Gerdes, in the

rounds department. Once more a revival of square dancing there is underway.

My brief visit coincided with activity in two halls that morning. Featured staff caller Mike Desisto was carrying on with "Intro to Challenge" in one; Jack Pladdys taught "Intro to A-1" in the other. Other workshops and clinics were to follow, both featuring rounds and squares. I was made aware that the 32<sup>nd</sup> was more extensive and varied than ever, covering a full week of programming, including a pre-convention dance with the Square Wheelers, a live band Welcome Special, rounds to Phase IV, contras, line dancing, CW, mixers, workshops, MS through C-1, a colonial dance, caller/cuer panel, fashion show and trail out dance. Wow!

With that kind of programmed smorgasbord, it's not surprising that over 480 dancers attended this year, quite an increase from last year. As always, most participants are from the mainland, on tour with Arnesty, Tortuga and other companies. From the other side of the Pacific come a few Japanese dancers; others come from all the islands of Hawaii. This particular convention has a mixed-ethnic distinction enjoyed by none other, perhaps. And, of course, that traditional, relaxed, "hang-loose" attitude prevails, unequaled anywhere else.

Lots of callers participated. Besides those already mentioned, there were Andy Scott, Norm Hangman, Lou Ferreira, Bill Yoeman, Heather Burton, Ray Porter, Bob Keller, Hank Grote, Ron Booiman, Jim Diffy, Ben Goldberg, Phil Doucette, John Derricotte, John Stillson, Ken Kirshmeir and Bob Van West. Other cuers were: Steve Hile, Kathy Barnhart, Freddie Lovelless, Christine Nelson, Bob Paull, Leta Thomas, Ron Booiman and Bruce Nelson.

A big hibiscus bouquet goes to Hawaii Federation of S/D Dance Clubs for this 1997 event; next year the dates are January 22–25, and a new special feature will be added—a Badge Dance on Waikiki Beach. Information: PO Box 1, Pearl City, HI 96815.

## MORE FUN IN THE SUN

I promise not to go into a long laundry list of other pastimes enjoyed by Cathie and me while partaking of the R & R and TLC of the Islands, but briefly, here goes: visit to Kualoa Ranch (site of the movies *Jurassic Park* and the upcoming *George of the Jungle*), ride on a new motorized pedicab around Waikiki, swim, shop at Ala Moana Shopping Center, car tour circling Oahu, swim, visit Dole Pineapple Plant, ogle all the art galleries, swim, attend four ro-

tary clubs for make-ups (and one Zonta — CAB), walk through the zoo, swim, attend a dozen movies and mini-shows, cruise the bay on a catamaran, take the Waikiki Trolley to twenty scenic spots, swim, have a laugh at the Frank DiLima Show, eat pineapple ice cream at the Pineapple Plantation, swim, and much more. (How about those cartoons and paintings we turned out in our "free" time? —CAB) Twice we dined out with square dance friends Al and Yona Chock, who have been tireless publicists for the S/D convention, and for square dancing in general.

#### TALES OF TWO MORE CITIES

**Cohoes (Albany), New York**—Before our Hawaii hop, there was a cool rendezvous to do for Singles in the familiar St. Michael's Community Center, a scant barge toot from the Hudson. A good eight or nine sets crowded in this time. Very encouraging. (No wonder. I heard a conflicting dance went dark, so yours was the only show in town. —CAB) Dolores (and Chris Randall) "phrased" the music. Helen Richardson, caller, was there. Ev Dash was the "hostess of hustle."

**Burlington, Vermont**—It was another cold night to travel about as far north as I had just driven south for the previous dance. It was so cold, I told the nice crowd of fourteen sets that we'd open with the old song, *Freeze A Jolly Good Fellow*. Fred Smith had booked me for the Lake Champlain Squares, and it was nice to get back that way, since a few years had passed. Ron and Dolly Seymour rounded out the program. Callers Bob Grant and Andy Williams were there. Econo-Lodge was "home."

See you next month. Meanwhile, keep smiling, keep dancing, keep trekking even where no one has gone before; may the FARCE be with you! ❁



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One of us started square dancing in 1951, became an instant addict, and has remained so to this day. The other started dancing in the fall of 1963, became a classic drop-out by the end of 1965, and was brought back into the fold seven years later by marriage. Between us we have 73 years of heavy-duty involvement with square dancing. Naturally, we have seen many changes in that time.

When Bobbie dropped out in '65, she barely knew "Basic 50" and "Basic 75" (and was not at all sure what the terms meant). When she returned to square dancing, Bill was teaching "Challenge." Somewhere in those early return years the "Basics" (along with a few additional calls) became dispersed through "Mainstream" and "Plus I and II." Meanwhile, "Challenge" was divided into "Advanced" and "Challenge." Eventually, we wound up with Mainstream, (just plain) Plus, Advanced 1 and 2, and Challenge 1, 2, 3 and 4 (with some A's and B's thrown in for good measure).

On the surface, this seems like a staggering array of changes in a relatively short period of 10-15 years. So why the big changes? Most of these level-designation changes developed because of the frequency with which people danced. Forty years ago in the San Francisco Bay area, "regular" square dancers danced twice a week. They danced one night with a club and

## BILL & BOBBIE DAVIS

again on Saturday night at an open hoedown. The really enthusiastic dancers might go once or twice a year to a weekend festival, the state convention, or the national if it was close to home. Allowing for occasional absences, these regulars averaged six dances a month and were considered "frequent dancers."

There are still dancers averaging six times a month today. However, by the mid '70s, "frequent dancers" were going three times a week and doing weekend festivals once a month for an average of 12 dances a month. This increase in activity produced a demand for a larger repertoire of commands and even a change of choreographic style. Frequent dancers were no longer content to coast through week after week of dances based on the concept of having head couples perform a series of maneuvers followed by side couples doing the same calls, then repeating the same series once again by heads and sides. "Sight Calling" became prevalent because it afforded more versatility than memorizing or reading set modules.

Then came the complaints—the major one being that it was not possible to leave the activity for a few years (or even months) and then come back in without a hitch. "Everything is constantly changing," became a common cry. We often heard questions to the effect, "Why can't square dancing stay the way it was just



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Brian Hotchkies

like other sports/activities do?" This lament continues in the '90s. We would like to point out a couple of things.

First of all, most games/recreations have changed drastically since their inception. Just think about the changes in the rules and methods of "playing" such games as football, basketball, tennis, golf, ice skating, gymnastics, diving, track and field events, horse racing, and skiing in the last 20 years. Now think about the things that have not changed in square dancing.

Even though the official list of calls for the Mainstream Program now contains about 125 calls with an additional 12 or so in the glossary, the basic program has changed by less than 12 calls in the last 20 years. Furthermore, of the total number of calls on the list, probably

only 65-75 of them are used with any significant frequency, even by those callers most adamant in their claims to use the entire program. And the 75 remain essentially the same year after year.

The really important aspects of square dancing that have remained ever constant are these: It has always been fun. It provides a warm, positive social environment for all ages. It can provide a satisfying mental experience on any intellectual level, depending on your interests at any given time. It provides an enjoyable method for healthy exercise (to counteract the excess of good food usually available at hoedowns). It is often the source of life-long friendships. Indeed, these constants are what make it possible for us all to survive as well as enjoy the changes in our activity. ☸

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# FEEDBACK

Dear Jon and Susan,

Three cheers to Susie Rotscheids' comments on page 17 of the February issue of *American Squaredance*. Yes, yes, yes, non-dancers should be admitted but only for a nominal fee. The last national I called at was 1985 in Maryland and had the same incident happen. I gave up nationals after that. No, that was not the only reason, it was getting too political, etc.

Some friends persuaded my wife and I to attend the St. Louis, Missouri, national in 1993 and I went as a dancer. Well, did the truth ever come out then. Someone has got to be making a pile of money. I asked for a program; I was told I had to buy a packet for \$5 and the program would be included in that. The packet had absolutely nothing else that I wanted. I know a program can be printed up for not more than \$1. I know, I have had many of them printed in my 37 years as a caller.

Another good point she hit on was "charging callers admission when they go there to work." Where would the national be without callers? With the history that CALLERLAB and the A.C.A. have on most callers, a certain amount can be screened as to who would be invited and who might have to pay. I could go on and on but what's the use. Like I said before, too political. What a shame we will never see the "Golden Days" of square dancing of the '60s and '70s again.

Via the Internet  
 Harry Tucciarone, Bluffton, S.C.  
 HTucci@Juno.com

To ASD:

I read with interest Bill and Bobbie Davis' *Circle Right* in your February issue. In 1988, when I first started learning to call, I subscribed to Bill's note service. I remember Bill talking about surveys he had made concerning call

frequencies and the teaching order he had developed to help dancers learn the calls that are most often used, as quickly as possible. I thought, "What difference does it make? You still have to teach all the calls, before they can go to a dance."

My wife and I were learning C-3 when I started to learn to call. I remember callers telling me, "You Advanced and Challenge dancers are killing square dancing." After I had been teaching for a year or two, pushing dancers through Plus in nine months as the clubs in southern California expected, I felt that the push to Plus was killing square dancing. When I

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moved to Arizona in 1993, I saw more evidence to support this feeling.

Recently, I completed a list Jerry Story had asked me to send him. My list has 56 figures, which include five from the Plus list. With these figures I can call all the existing calls through the Plus Program, with the exception of Diamonds, Spin Chain and Exchange the Gears. The best part is that I know I can teach it in 20 weeks and the dancers can then enjoy all the fun and flowing choreography they expect from a square dance. I'm not saying my list is the answer, but I am saying we need something like it. The problem will be to get the dancers and the callers to accept a change of this magnitude. I feel we must make changes if we want square dancing to continue. Along these same lines, I also think costume expectations must change.

We callers must learn to use less figures and still give the dancers the fun they pay us to provide. I remember all the controversy over dropping Cross Trail Thru. Come on, think about it. Cross Trail Thru was only used as a get out, and for this we made the dancers learn another figure. Star Thru—Pass Thru or Pass the Ocean—Step Thru does the same thing and you can use these figures in other ways to give the dancers the fun flowing dances they have a right to expect. I thought of these two while typing this letter. I'm sure, with a little thought, callers could come up with many other more interesting ways to do the same thing as Cross Trail Thru to your corner.

The dancers must also expect this change, and this might be the hardest bullet to bite. Today's dancers are the "Survivors" of the push to Plus. They worked hard and long to survive the classes, as well as the first year of dancing with the "Score Keepers." A "Score Keeper" is the older, experienced dancer that never makes a mistake, except when the caller doesn't call something correctly, but he lets the newer dancers know when they have made a mistake. Why should the "Survivors" expect less from the people they would like to invite into the activity? Just look around. How many people are graduating from your Beginner classes? How many clubs do you know of that have folded in the last few years? Where are the large crowds at the club dances, or the national conventions for that matter? If we have less figures we can put more dancers on the floor. Dancers that are enjoying dancing, not dancers being pushed through the figures. I believe we will have more people trying square dancing, because their

friends will be telling them how easy it is to learn, how quickly they are attending dances, and how much fun they have at dances. We won't have discouraged people that gave square dancing a try, telling their friends what a waste of time and expense for costumes it was for them.

Do we need 100 figures to call an interesting dance? I don't think so. Will the dancers enjoy a dance called with less figures? I think they will. I have called for Plus clubs and in one tip did not call a Plus figure. They don't even notice and they still have fun. I asked one club president to take note of the dancers' reaction to the next tip. After the tip was over I asked him what he thought. His answer was that he was having so much fun he forgot to watch what the dancers in the other squares were doing. When I told him what I had done he was very surprised. In 1992, I called a festival dance in Roskilde, Denmark. When I arrived I was told I was to call B34 for part of the evening. When I asked what B34 was, I was told I was to call B34 figures on the Basic list. I had to look at the list to see what I had to work with. Believe me, it wasn't much and it was tough to call using only 34 figures. I guess I did okay, because they asked me to come back and call for them again the next year.

Looking back I now realize Bill was right in his call frequency surveys, as he is now in the *Circle Right* article he and Bobbie just wrote. We must eliminate the dead wood that doesn't add choreographic value to our dances. I don't even think we need 65 figures to call an interesting dance, we just need to think. Stop using the same old choreography and get out. Give it a try some time. Think of something new, because **more has definitely proven to not be better.**

Chuck Bermele  
Pason, Arizona

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## IDEAS THAT WORK

### Convention Promotional Dances

Is your state convention attendance going down? Consider doing what Iowa does—they hold several state convention promotional dances throughout the state to encourage registrations. It is an idea that works!

### Welcome Back Dance

The Ocean Waves Square Dance Club in Iowa holds a "Welcome Back" Dance in January each year, hoping that dancers that have dropped out of square dancing will give it another try. It is an idea that works!

### Dancing at a Christmas Party

The Prairie Promenaders, Fort Dodge, Iowa, provided the entertainment at the Welder's Association Christmas Party in December 1996. What a great way to promote square dancing—at local company Christmas parties!

### New Dancer Program in January

The Merrymixers in northeast Iowa are starting a new dancer program in the middle of winter! Dudes 'n' Dolls of southeast Iowa started a new dancer program in January too. Congratulations, Dudes 'n' Dolls and Merry-mixers!

### "Banner" System Works

The Central Iowa Federation clubs participate in banner stealing and retrieving on a regular basis. It is an idea that works!

### Dancing at State Fairs

Several state organizations and individuals promote square dancing at their annual state fairs. Jimmie Burss does it in Wisconsin. The state association in Illinois does it every year. We are sure other states are doing it too. It is an idea that works!

### Club Raffles work!

The Stardusters from Denver, Iowa, celebrated their club's 25<sup>th</sup> Anniversary last April and to raise club funds for the event they raffled off a hand-made quilt. The 1996 Wisconsin Square and Round Dance Convention did the



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same thing—they raffled off a beautiful hand-made quilt made by June Myklebust, convention vice-chair.

### Conduct a Mission Dance

The Haylofters from the Cedar Falls-Waterloo, Iowa, area danced along with six other clubs at a Mission Dance held at St. Andrew's Presbyterian Church in Waterloo. Proceeds went to the youth mission team. The dance provided good fellowship for square dancers and showed the youth that there is an alternative to the alcohol and drug scene. Square dancers invited the young people to join them in the square. Much to their surprise, the teens discovered they were having fun. After watching a series of yellow rocks and cowboy yells, one youth declared, "Square dancers are crazy!" How true it is—crazy about square dancing. As a result of the mission school dance, some teens are ready to take lessons.

### Help Run a "Dog Show"

Dudes 'n' Dolls of Ottumwa, Iowa, raise funds by working at a two-day dog show. Last February, the club literally went to the dogs for a couple of days!

Share your ideas with us—send them to:  
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# CALLERLAB VIEWPOINTS

## Who is a Square Dancer?

— or —

## How We Present Ourselves to Other People

By Betsy Gotta

"Square dancing is a wonderful activity; I don't understand why we can't get more people involved." How many times have you heard that statement or a similar one in the last five years? I do not have all the answers, but through some of my calling experiences, I have some ideas.

One of the biggest blocks to selling square dancing is attitude. Ours not theirs. Square dancers today believe that it takes 25 (30) weeks to learn to square dance. This belief is **WRONG!** It may take a specific number of weeks to learn a certain vocabulary of calls to dance a CALLERLAB program such as Basic, Mainstream or Plus, but all callers have people *square dancing* on the first night. A person is square dancing as soon as they move through a series of calls to music. More importantly, they are having *fun*.

Experienced square dancers continually talk about lessons without recognizing that each lesson is a *dancing* experience. This is a very negative image. This past summer, I called an hour for a church group at a campground as part of their weekend. After the dancing I heard the owner of the campground say, "That was fun, but I'm not sure I want to take 25 lessons." I explained that to me, that *was* a lesson, and that each lesson that I gave was as much like a dance as possible. I am still not exactly sure what she

## THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

expected a square dance lesson to be, but to her it was not the dancing she had just done. I think that if square dancers and callers start actively promoting the idea that you *dance* on the first night *and every night* as you learn, more people may try square dancing.

Another attitude trap is often expressed at lessons. It is stated, "When you graduate and become a square dancer." Many of our current square dancers have started since the formalization and acceptance of the CALLERLAB programs. We believe that people are not square dancers unless they know all the vocabulary of a specific program list. If we can't label you as a Basic, Mainstream, Plus dancer, etc., we can't call you a square dancer. If that is true, I call twice a month for a club that has a lot of fun but is *not* square dancing. The group has been "not square dancing" for over 20 years! They are seniors in a retirement community who dance about 10 to 33 calls from the Basic list. The number depends on who is attending, because the club does not have separate lessons, but includes people who want to try as soon as they come to a dance. Obviously, they are square dancers, but they don't fit a program label. People who commit to lessons are square dancers by their participation in the activity, not by their graduation at a recognized program.

Another attitude trap is the idea that all choreography must be interesting and challenging all the time. Experienced dancers actively promote more learning as if being able to relax and socialize while dancing is automatically boring. We need to believe what we say when we say, "Square dancing is friendship set to music." If people are so busy concentrating that they cannot make eye contact and smile at the other dancers, then they are missing a large part

### British National Square Dance Convention Day Of Dance At Birmingham UK

16 August 1997

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of the fun of square dancing. I have square danced for over 40 years (started *really* young). Some friends who are excited about the choreography puzzles ask me if I am bored when I attend a Mainstream dance. I am not, because I am looking for other fun such as the physical pleasure of exercise, the joy of being with friends, the good music, the excitement of the caller's performance. If more dancers looked for these pleasures in addition to the excitement of choreography puzzles, fewer square dancers would feel pressured to learn more before they were ready. I think many people have stopped square dancing because they were pressured to

continue learning vocabulary instead of being allowed to enjoy what they had learned.

Changing the attitudes mentioned in this article will not necessarily make new people flock to learn to square dance. Square dance clubs need to explore other changes to adapt to changes in our society. Changing these attitudes will, I believe, help us to seem more attractive and fun to non-dancers. Changing the above attitudes will also allow some of the people that we have gotten to take lessons to continue to enjoy the activity. Those of us who square dance, love our activity, so let us promote it better.





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# Trail Dances for the 46<sup>th</sup> National Square Dance Convention

All Trail Dances listed take place in the month of June. Information for Trail Dances is gleaned from newsletters and flyers and provided by individuals. If you plan to attend any of the listed dances, it is recommended you check with the contact provided to verify accuracy of the details.

## JUNE:

- 21-**ALABAMA**—Trail-Thru Dance, Saturday, June 21, featuring The Red Boot Boys & William Boykin, presented by Montgomery Area S/D Assoc., 2201 Chestnut St., Montgomery, AL 36107. Early rounds: 7-7:45 PM; Dance: 8-10 PM; Concert following dance: 10-10:45 PM. \$8 per person, \$9 at door. Info: Evelyn H. Buford, 1601 Chateau Circle, Montgomery, AL 36106; (334)271-4926.
- 22-**FLORIDA**—Trails-End Dance, Sunday, June 22, The Barn, 3820 Minton Rd., Melbourne, FL, 7:30-10 PM. Featuring Rawhide & Buckskin Records recording artists: D. McClary, L. Cole, J. Reed, D. Waibel. Info: (407)242-8490 or (407)633-1306.
- 22-**LOUISIANA**—Trail-In Dance, Sunday afternoon, June 22, at the Western Squares Dance Ranch, 10464 Mammoth Dr., Baton Rouge, LA. Rounds will take place at 2 PM with squares beginning at 2:30, featuring A. Petreire and Dan Nordbye, H&E Dufrene. Info: (504) 261-6143.
- 23-**FLORIDA**—Trails-End Dance, Monday, June 3, Good Samaritan Community Center, Rt. 17/92 S Kissimmee, ½ mile past Pleasant Hill Rd., Kissimmee, FL. featuring the Red Boot Boys and cuers C&J Griffin. Early rounds: 7:30 PM; dance: 8-10 PM, limited squares, concert following dance. \$8 per person, \$9 at door. To order ribbons, send checks to Suzie Q, PO Box 533910, Orlando, FL 32853. Info: (407)239-2227 or 239-6765; FAX: (407)894-1049.
- 24-**FLORIDA**—Trails-End Dance, Tuesday, June 24, Good Samaritan Community Center, Rt. 17/92 S Kissimmee, ½ mile past Pleasant Hill Rd., Kissimmee, FL. Featuring Tim Marriner. Early rounds: 7:30 PM; dance: 8-10 PM, limited squares. \$7 per person, \$8 at door. To order ribbons, send checks to Suzie Q, PO Box 533910, Orlando, FL 32853. Info: (407)239-2227 or 239-6765; FAX: (407)894-1049.
- 25-**FLORIDA**—In conjunction with Florida's 46th NSDC: A Musical Kickoff—A Magic Night of Harmony, Wednesday, June 25, 6:30-8 PM, Orange County Convention Center, Orlando, FL. The Country Revue & Bubba Too, South 27, the Swing'n Sisters, The Doo Wop Delites. Admission: \$8 per person. Info: Social & Special Events Chairpersons Randy & Carol Poole, (904)734-5295.
- 25-**FLORIDA**—Trail-End Dance, Wednesday, June 25, to be held at the site of the 46<sup>th</sup> NSDC Convention (Orange County Convention Center) in Orlando, FL. Featuring Andy Petreire and the staff of Circle D Records. Info: (504) 261-6143.
- 25-**FLORIDA**—Trail-End Dance, Wednesday, June 25, 46<sup>th</sup> NSDC facilities, Orlando, FL, 8-10 PM with the Rawhide & Buckskin Info: (407)242-8490. ☘

# 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 in the last Wednesday of June and end the following Saturday.

- 1997 (46<sup>th</sup>)-Orlando, Florida
- 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

## MAY

0501-MISSOURI-Join Bob Nelson & The Yellow Rockers for a trip to Branson, MO, May 1-7. Cloggers, square, round, line & dancers are all invited for four days of fun. Info: Bob Nelson (310)925-0042.

0502-NEW MEXICO-17<sup>th</sup> Annual Singles, May 2-4, Albuquerque, NM. Info: Bernice Clarkson (505)866-5031.

0502-NEVADA-50<sup>th</sup> Silver State Sq & RD Conv.-Golden Anniversary, May, 2-4, Reno-Sparks Conv. Center, Reno, NV. Callers K.Bower, J.Haag, M.Flippo, G.Shoemake; Cuers M&B Rother, R&A Brown. Info: Sil (702)322-0027 or Bob (702)359-1250.

0502-NEVADA-2<sup>nd</sup> Annual Laughlin Springfest, May 2-4, Flamingo Hilton. Various callers & cuers. Info: Laughlin Springfest (310)539-7008, (310)328-6931 or (573)485-6891.

0502-OHIO-37<sup>th</sup> Buckeye Dance Conv., May 2-3, Ohio Fairgrounds Exposition Center, 17<sup>th</sup> Ave. at I-71 Exit 111, Columbus, OH. Info: Reg. Chairs Gene

& Rose Crosby (614)866-5031; Housing Ed & Ruth Conklin (614)860-9688; Camping Coordinator Lowell Noland (419)946-9468.

0502-WISCONSIN-Milwaukee Spring Fling '97, May 2-4, Thomas Jefferson Middle School, 1403 N. Holden, Port Washington, WI (about 25 miles north of Milwaukee). Phase 4 & 5 w/intro to 6. Cuers W&B Blackford. Info: Owen & Susan Madson (414)675-2623.

0503-ILLINOIS-6<sup>th</sup> Annual May Festival, May 3-4, Mt. Zion, IL. Caller M.Hackler; Cuers T&R Clark. Info: Earl & Fern Aderman, 1499 W. Garfield, Decatur, IL 62526; (217)428-4069.

0508-CANADA-36<sup>th</sup> International Sq & RD Conv., May 8-10, McMaster University, Hamilton, Ontario, Canada. Callers S.Bryant, G.Brown, T.Crawford, A.Uebelacker, J.Priest, K.Van Vliet; Cuers W&B Blackford, R&R Rumble. Info: Veda Goodman, 95 Guildford Crescent, Brampton, Ontario L6S 3K2.

0508-VIRGINIA-9<sup>th</sup> Virginia Sq & RD Conv., May 8-10, Staunton, VA. Info: Al Smith (757)436-9711.

0509-CANADA-Prairie Plus Weekend '97, May 9-10, St. James Civic Centre, Winnipeg, Manitoba. Caller G.Shoemake; Cuers R&D Baba. Info: Garry & Dorothy Reid (204)489-6655.

0509-W VIRGINIA-May Fair Weekend, May 9-11, Harpers Ferry, WVA. Plus, A2, Rounds. Callers T.Marriner, B.Harrison; Cuers The Webers. Info: (410)766-9410 or (410)583-9467.

0516-ALABAMA-13<sup>th</sup> Annual Ala. RD Weekend, May 16-17, Guntersville Town Hall, Guntersville, AL. Cuers I&B Easterday. Info: Jackie & Juanita Smith, 153 Shadecrest, Hoover, AL 35226; (205)987-2333.

0516-CALIFORNIA-Calif. Singles Squares Carnival S/D Weekend, May 16-18, Placer County Fairgrounds, Roseville (near Sacramento), CA. Info: Helen Plant, 1039 Janet Ln., Manteca, CA 95337; (209)824-1665.

0516-GEORGIA-15<sup>th</sup> Annual Georgia State Singles Conv., May 16-17, Macon, GA. Info: Mary Converse (770)944-1115.

0516-MICHIGAN-42<sup>nd</sup> Annual Spring Festival, May 16-18, 1150 Milliken Dr., Traverse City, MI. Callers W.Driver, K.Bower; Cuers C&T Worlock. Info: R. Hensel (616)938-1985 or B. Johnson (616)775-2697.

0516-TENNESSEE-English Mountain Retreat Presents A Weekend Package of Workshops & Dancing At Its Best, May 16-18, 1096 Alpine Dr., Sevierville, TN 37876. Callers T.Rudebock, G.Shoemake; Cuers D&N Gipson. Info: English Mountain Retreat (423)453-0171 or write to the above address.

0516-**TEXAS**-La Magnifique Weekend, May 16-18, Woodville, TX. Plus Weekend pkg. only. Callers L.Gravelle, A.Petrere; Rounds E&L Philips. Info: (504)261-6143.

0516-**WYOMING**-Jeans & Queens, May 16-17, Fairgrounds, Sheridan, WY. Caller S.Lowe. Info: (706)754-4098.

0518-**N CAROLINA**-Accent on Rounds with Ed & Carolyn Raybuck, May 18-26, Fontana Village Resort, Fontana Dam, NC. Info: (910)998-4216; Room reservations (800)849-2258.

0523-**KENTUCKY**-6<sup>th</sup> Annual Bluegrass Dance Holiday, May 23-25, Dance Barn, Elizabethtown, KY. Traditional squares & contra. Callers S.Shacklette, J.Helt. Info: Leslie Lewis, 2800 Hutcherson Lane, Elizabethtown, KY 42701; (502)737-6462; (800)446-1209; Fax: (502)737-3388.

0523-**MONTANA**-26<sup>th</sup> Annual Montana State Sq & RD Festival, May 23-26, Helena, MT. Info: Colynn Conn (406)443-3499.

0523-**VIRGINIA**-48<sup>th</sup> Shenandoah Memorial Weekend, May 23-25, Ingleside Resort, Staunton, VA. Callers S.Lowe, D.Coe. Cuers G&J Flynn. Info: (864)269-1927.

0524-**COLORADO**-17<sup>th</sup> Annual Great Western Roundup Plus Weekend, 24-26, Battlement Mesa Activity Center, Parachute, CO. Callers L.Buhler, D.Furnish; Cuer G.Krzyzak. Info Larry & Sharon (303)665-9287; Don & Carole (303)840-7335; Greg & Flo (970)285-9080.

0524-**ENGLAND**-O.A.S.I.S. 20<sup>th</sup> Spring Bank Holiday Week, May 24-31, London. Various callers & cuers. Info: Pat Robinson, 34 Chaucer House, Churchill Gardens, Pimlico, London SW1; 0171 828 8733.

0530-**GEORGIA**-Atlanta Spring Festival II, May 30-31, Yaarab Shrine Temple, 400 Ponce De Leon Ave., Atlanta, GA. Callers T.Oxendine, D.Dougherty; Cuers B&L Van Atta, C&A Brownrigg. Info: Frank & Dot Bowers (770)720-1747, or Bernard & Sandra Lowe (770)445-7035.

0530-**NEW MEXICO**-50<sup>th</sup> Sq & RD State Festival, May 30-June 1, Highlands University, Las Vegas, NM. Caller P.Carnathan; Cuers E&L Cousins. Info: John & Lois Miller, 319 Joya Loop, White Rock, NM 87544.

## JUNE

0605-**NORTH DAKOTA**-38<sup>th</sup> Annual International Sq & RD Dance Conv., June 5-7, Civic Center Jamestown, ND. Info: Richard & Ruth Michaelson, 10627 SE 22<sup>nd</sup> St., Rogers, ND 58479-9635, (701)646-6078.

0606-**COLORADO**-43<sup>rd</sup> Annual Colorado State Square Dance Festival, June 6-7, Holiday Inn Conv. Center, Denver, CO. Caller T.Roper, Cuers S. & J.Storm. Info: Dave & Terry Schiessl (970)328-6626 or Fred & Bonnie Hilt (719)346-8466.

0606-**KANSAS**-Kansas State S/D Conv., June 6-7, Bicentennial Center, Kenwood Park, Salina, KS. Callers M.Sikorsky, state callers; Cuers C&A Brownrigg, state cuers. Info: Darrell & Carolyn Stock, 944 W Sunrise Dr., Wichita, KS 67217; (316)529-2348.

0606-**MONTANA**-Western Frontier Hoedown S/D Festival, June 6-7, Lolo Dance Center, Lolo, MT. Caller D.Preedy; Cuers M&C Shaw. Info: (406)726-4390 or (406)273-0141, Ray & Afton Granger.

0606-**N CAROLINA**-Dixie Round Dance Council with Ed & Carolyn Raybuck, June 6-7, Fontana Village Resort, Fontana Dam, NC. Info: (910)998-4216; Room reservations (800)849-2258.

0613-**IDAHO**-Idaho State Sq & RD Festival, June 13-14, Sandpoint High School Complex, Sandpoint, ID. Caller K.VanVliet; Cuers R&M Noble. Info: Bob and Rosemary Pierce, PO Box 716, Sandpoint, ID 83864.

0613-**MINNESOTA**-46<sup>th</sup> Annual Minnesota State Sq & RD Conv., June 13-15, Moorhead State Univ., Nemzek Arena, S 17<sup>th</sup> St. & 6<sup>th</sup> Ave., Moorhead, MN. Caller M.Sikorsky; Cuers S&C Parker. Info: Duane Christopherson, HC70 Box 364, Lake George, MN 56458.

0613-**UTAH**-Single Square Dancers of Utah, June 13-14, Ogden, UT. Info: Pat Christensen (801)546-1546.

0613-**WASHINGTON**-Alpine Festival, June 13-15, Colville High School, (north of Spokane on Hwy. #395) Colville, WA. Callers D.Nordbye, D.Preedy; Cuers A.Adams, E&E Schiffner. Free camping at high school. Info: (509)684-2408 or (509)684-2338.

0619-**NEW MEXICO**-24<sup>th</sup> Annual Trail End Fun Fest, June 29-21, Red River Community House, Red River, NM. Plus level dancing & rounds. Info: Before May (505)754-2217; after May (505)754-2349.

0620-**WASHINGTON**-46<sup>th</sup> Annual Wash. State S/D Festival, June 20-21, Clark County Fairgrounds Complex. Various callers and cuers, clogging. Info: Toni & Don Kane, 614 NW 279th St., Ridgefield, WA 98642.

0625-**FLORIDA**-46<sup>th</sup> National Square Dance Conv., June 25-28, Orange County Conv. Center, Orlando, FL. Info: Chairs Worley & Nan Carrier, 8525 SW Kenner Hwy., Indiantown, FL 34956-3133; (407)597-3277.

## JULY

0703-**ALASKA**-Alaska State Dance, July 3-6, Colony High School. Caller D.Dougherty-Lottie; Cuers D.Waldal, E.Bushue; Clogging J.Driggs. Info: Paws & Taws Square Dance Club, Attn: 1997 State Dance, PO Box 2765, Palmer, AK 99645.

0703-**CANADA**-British Columbia Sq & RD Fed. Festival '97, July 3-5, Cowichan Community Centre, Duncan, B.C., Canada. Info: Festival '97, 2844 Aca-cia Dr., Victoria, B.C. V9B 2C3.

0704-**OHIO**-“Drive-In” Weekend, July 4-5, Michael Solomon Pavilion, Dayton, OH. Callers T.C.Richardson, MI & C.Braffet; Cuers C&B Jobe. Workshops, Rnds/Plus/DBD/Adv & golf outings. Info: Marianne C. Jackson, PO Box 15716, Cincinnati, OH 45215; (513)761-4088.

0711-**MISSOURI**-The Lawrence Welk Resort Center & Champagne Theatre presents the 1<sup>st</sup> Annual S/D Jamboree, July 11-13, Branson, MO. Featuring caller Larry Letson, Welk country singer Ava Barber and the stars of The Lawrence Welk Show—The Lennon Sisters, Jo Ann Castle, Ken Delo, Mary Lou Metzger and more! Info: (800)505-9355.

0711-**NEW YORK**-Third Annual Mainstream S/D Weekend, July 11-13, Deer Run Campground, N.Y. Route 67, Schaghticoke, NY 12154. Featuring Gerry & Chuck Hardy. Workshops for new grads, intro to Plus, Line dance teaches & party, pot luck dinner, after party. Info: Chuck or Gerry Hardy (800)584-3453.

0711-**WASHINGTON**-Chewelah 49rs 22<sup>nd</sup> Annual Festival, July 11-13, Tacoma, WA. Various Callers & Cuers. Info: Chewelah 49rs, PO Box 172, Chewelah, WA 99109.

0713-**CALIFORNIA**-Asilomar 1997, July 13-18, Monterey, CA. Featuring J.Story, T.Oxendine, M.Firstenburg, S&C Parker. Info: Marty & Cinda Firstenburg (714)964-8181.

0716-**NEW MEXICO**-Lloyd Shaw Foundation Leadership Training Institute, July 16-19, Lloyd Shaw Foundation Dance Center, Albuquerque, NM. Workshop for dance leaders & school teachers. Staff: Don Armstrong, Enid Cocke, Bill Litchman, Diane Ortner. \$90 per person, includes syllabus & 3 lunches. Info: Marie Armstrong, PO Box 382, Oak Ridge, NC 27310.

0718-**ARIZONA**-White Mountain S/D Club's 49<sup>th</sup> Annual Sq & RD, “Dance Close to Heaven in '97,” July 18-20, Show Low, AZ. Caller P.Barbour; Cuers R&E Sabey. Info: PO Box 578, Show Low, AZ 85901; (520)367-2462.

0718-**CALIFORNIA**-Mammoth Mountain Sq & RD Weekend, July 18-20, Mammoth Mountain RV Park, Mammoth Lakes, CA. Caller G.Darcy; Cuer D.Dodge. Info: Jerry Coleman (619)934-3822, or Gary Darcy (800)286-6260; E-Mail: crossfire@qnet.com.

0718-**CANADA**-Jamboree '97, July 18-20, Southampton, Ontario, Canada. Callers L.Greenwood, L.Lockrey, K.Van Vliet; Cuers C&S Weiss. Info: C. Lockrey, Box 1195, Southampton, Ontario, Canada NOH 2L0.

0718-**GEORGIA**-14<sup>th</sup> Annual Thunderbird Clogging Festival, July 18-19, Mathis City Auditorium, N. Ashley St., Valdosta, GA. Info: Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602; (912)242-7321.

0725-**ENGLAND**-Yorkshire Federation S/D Camping Weekend, July 25-28, Easingwold, North Yorkshire. Info: John Verity 01904-709024.

0725-**GERMANY**-3<sup>rd</sup> International Plus, Adv. & Challenge Conv. '97, July 25-27, Barmstedt, Germany. Info: Dagmar Sitt, Ohlsdorfer Str. 62, D-22297, Hamburg, 040-5 11 76 46. Internet Site: <http://members.aol.com/IntPACconv/squareup.htm>.

0725-**ILLINOIS**-14<sup>th</sup> Illinois “SCISDA” Sq & RD Conv., July 25-27, Peoria Civic Center, Peoria, IL. Info: Gary & Sandra Betts, 209 NE Randolph Ave., Peoria, IL 61606; (309)688-4535.

0725-**TEXAS**-Advanced Weekend, July 25-27, Woodpile, TX. Camping facilities nearby. Info: Dean (713)487-6738.

0725-**WASHINGTON**-Spokane Singles Summertime, July 25-27, Spokane, WA. Info: PO Box 14363, Spokane, WA 99214.

0731-**FLORIDA**-Overseas Dancers, July 31-Aug. 4, Info: Phil & Royna Thomas, 120 Vine St., Plant City, FL 33567-1351; (813)754-1386.

0731-**GEORGIA**-33<sup>rd</sup> Jekyll Island Jamboree, July 31-Aug. 2, Holiday Inn, Jekyll Island, GA. Various callers & cuers. Info: Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta, GA 31602; (912)242-7321.

## AUGUST

0801-**CALIFORNIA**-12<sup>th</sup> Annual San Diego Contra Dance Weekend, August 1-3, University of San Diego, CA. Contra, quadrille, English country, folk & round dancing, special events & after-parties. Staff: D.Armstrong, P&M Moore, G&F Nickerson. Info: Paul or Mary Moore, PO Box 896, Running Springs, CA 92382; (909)867-5366.

0803-**KENTUCKY**-Lloyd Shaw Foundation's Cumberland Dance Camp, Kentucky Leadership Center, Aug. 3-9, Jabez, KY. Staffed by LSF professionals, live music. Contact Marie Armstrong, PO Box 382, Oak Ridge, NC 27310.

0804-**CANADA**-44<sup>th</sup> Annual B.C. S/D Jamboree, Aug. 4-9, Penticton, BC. Info: Box 66, Penticton, B.C. V2A 6J9; or phone (250)497-6488 or 492-8081.

0804-**NEBRASKA**-Trail-in Dance to USA West Conv. (Colo.), August 4, Livestock Exchange Bldg. (10<sup>th</sup> floor), 29<sup>th</sup> & L Streets, Omaha, NE. Callers D.Clendenin, J.Junck, L.Weaklend; Cuer B.Raasch. Info: Diann Gentry (402)334-8118 or Lanny Weaklend (402)894-0791.

0806-**COLORADO**-USA WEST S/D Conv., August 6-9, Denver, CO. Info: PO Box 440688, Aurora, CO 80044-0688; FAX: (303)745-8596

0815-**MARYLAND**-Summer Sizzler, Aug. 15-17, Ramada Inn Conference Center, Hagerstown, MD. Plus, A2, Rounds. Callers T.Oxendine, B.Harrison; Cuers The Ostlunds. Info: (301)372-0485.

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—Ethan Allen



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*"To Recall, Restore and Teach  
the Folk Rhythms of the American People."*

### 3 Big Events for 1997

#### **ROCKY MOUNTAIN DANCE ROUNDUP**

June 29 - July 5, Colorado Spings, Colorado

Contact: Diane Ortner, 929 S. Shore Drive,  
Lake Waukomis, MO 64151-- (816) 587-4337

#### **CUMBERLAND DANCE CAMP**

August 3 - 9, Jabez, Kentucky

Contact: Marie Armstrong, PO Box 382  
Oak Ridge, NC 27310 -- (910) 643-4731

Callers of the Shaw Foundation form the staffs of both camps. Programs feature traditional and modern squares, rounds, and contras plus English, Scottish and other dance forms to pique your interest and improve your knowledge of dance. Evening dance parties, good food, wood-floored dancing areas, fellowship, after-parties and live music for some events add to the fun. Rates are reasonable; bring your family! Write for more information.



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#### **LEADERSHIP TRAINING INSTITUTE**

July 16 - 19, Albuquerque, New Mexico

Staff: (contras) Don Armstrong, (rounds) Enid Cocke,  
(squares) Bill Litchman

Contact: Enid Cocke, 2924 Hickory Court,  
Manhattan, KS 66503 -- (913) 539-6306

The course provides material and the knowledge of how to use it in order to provide an enjoyable experience for your dance community with the variety to keep them coming back for more. Emphasis is placed on what to call and how to call it. Opportunity is provided for plenty of practice and individual attention to help develop your calling skills.

Tuition, materials and lunches: \$90. Motel information on request. Records and handy kits of materials available at institute.



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