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AMERICAN SQUAREDANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 52, No 9
October 1997

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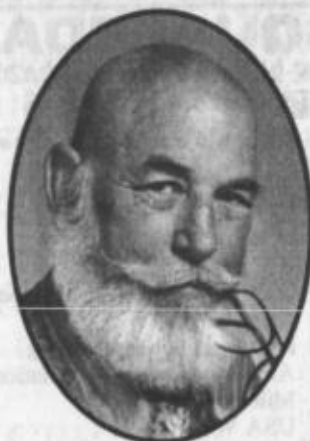
Editor's NOTEBOOK

by Jon Sanborn

The following article, *Don't Get Caught In A Speed Trap*, was written by the late Jack Lasry. With the problems that are plaguing the square dance activity at this time, I thought it was appropriate to reproduce it. I urge you to read the article carefully, putting yourself in the driver's seat. Suddenly, the pattern unfolds duplicating many of our action. Why do we get caught in such speed traps? Ask yourself, why do you get a speeding ticket? Your answer would probably be, "Oh, I just wasn't paying attention," or "I was busy thinking about something else at the time." Preoccupied mind, you say—that can be very dangerous to us, both physically and mentally.

Everyone wants to advance and continuously learn more—whether it be with our job, our hobbies or club/civic activities. If we, as dancers, become so busy with lessons, constantly striving to learn various levels of dancing, with no time available to "promote" our activity—what have we accomplished?

I urge you to read the article again and think seriously about our great activity of square and round dancing. Are we good promoters of the



fun activity or are we caught in all the speed traps? Are we taking time to smell the roses along the way?

DON'T GET CAUGHT IN A SPEED TRAP

by Jack Lasry

As we travel to and from our square dances, many of us are keenly aware of the conditions of the road and also aware of the potential speed traps. Now, this article is not designed to preach to you about how you drive, except to say that we wish you to be careful since we hate to lose dancers. However, I

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ask you to consider the similarities of the conditions of the road for automobiles and the square dance activity.

When we look at square dancing, we see that many of us got our learner's permit when we first attended beginners' classes. We received our driver's permit when we "graduated" from class. We traveled down the square dance highway by visiting other clubs, and we had many opportunities to get the small parking violations and so forth when we would goof a call or two. We made new friends and several of them had been "driving" longer than we had and they were showing us the thrills of some of the more scenic drives and perhaps even high speed driving. We accepted the bait and we began our own brand of experimentation.

We began driving faster and faster by learning more and more calls from more and more lists. We could handle anything that our local "official" could toss at us. We had "mastered" the Mainstream lists, the Quarterly Selections, and the Plus lists. True, we had occasional warning signs, perhaps even a flat tire or a blowout, but we were undaunted. We still wanted to go faster and achieve more thrills. Along came a "Super Highway" called Advanced and beyond that the very limited access road called "Challenge."

Many of you (dancers and callers) are really caught up in this speed trap. We sometimes think that because the road is there, we must drive on it. *Might it not be better if we, as individuals, learned to handle the various road conditions along the way? Can we not enjoy the scenic routes in our own neighborhoods? Can we not enjoy the beauty of the secondary road and perhaps even the first four lane highway? Do we all have to travel on the divided highway? Must we pass everyone on the road?*

We talk about the scenic highways and byways and yet, in square dancing the scenic portions have to be the people and the friendships established. Just as the forests, the flowers and the shrubs are the scenic roadside attractions and the waterfalls add serenity, so do the friendships and people in square dancing accomplish the same things for us in our pursuit of this leisure time activity. We should take the time to enhance these friendships. We should take the time to smell the roses. We should make the effort to be especially friendly to the strangers that attend our club dances. We should enjoy the scenic route for what it has to offer.

Let us all take stock of ourselves and review where we are and where we would like to go. Let us not get caught up in the "Speed Trap" of square dancing. ASD



With the sale of this publication to the Juaires of Rhode Island comes many changes. One of the most important changes is, of course, the address, not to mention phone

and fax numbers. Clip and save this new information, which you'll find on page 82.

Read about one club's desire to slow things down a bit in *A Call for Elegance*. *Trends in Round Dancing* also warns us of moving too fast by rushing beginners through their basics in order to get on with "other goodies that are now available."

Only We Can Make It Happen suggests that "callers and some dedicated dancers need to rededicate themselves to the entry phase of square dancing." Read this enlightening article and find out why. While we're on the subject of increasing our numbers, *A shot in the Arm* will inspire you to bring back old members as well as new ones. Another dedicated attempt to draw and retain new dancers is shared in *ACA Viewpoints*. They have announced that their new "Twenty-Week Square Dance Program" is ready for your review. An address is provided for you to send for a copy.

Breadline includes a couple of great recipes for the upcoming holiday season, one of which will make your friends' canines jump for joy. And while you're passing out happiness, take a look at *Dandy Idea*. Humorous ways in which to interject some good old fashioned fun at square dances are shared. And isn't that what square dancing is all about?!

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ONLY WE CAN MAKE IT HAPPEN

By
KIP GARVEY
FREMONT, CALIFORNIA

What is the new dancer's motivation and reward for learning the language of square dancing? We know the thrill and exhilaration of successfully completing square dance patterns along with the bonding with new friends who are also struggling to control this new language. Fun is the reward. Fun becomes the goal and the motivation to continue. Frustration is the antithesis of fun. It erodes motivation and counterbalances the work/reward scale. Frustration causes fun to become work. Motivation to continue learning rapidly dissipates. Excessive frustration results in separation from the activity. And like a bad divorce, not many good memories remain. Nobody likes to fail. Failure results in another person spreading negative advertising, the most powerful kind of advertising there is—the bad news about square dancing.

The single most debilitating element creating this environment of failure over the last two decades has been the sheer number of square dance terms the new dancer must learn before acquiring a working knowledge of the square dance language. The process of integrating newer dancers with existing dancers has been and continues to be progressively more difficult. The existing dancers' square dance vocabulary has continually expanded to include more terms. The newer dancer is therefore required to learn and become comfortable with a growing number of terms. Yet, the time frame for learning has remained somewhat inelastic. To accommodate this situation, callers have sacrificed many of the amenities and characteristics of the dance form (timing, dancing to the music, styling) for the sake of cramming in as many of the required square dance terms as possible within a short time-frame. The results have not been altogether

rewarding. We have stretched the fine thread separating fun and frustration to the breaking point. And we have experienced the attrition and bad press that goes along with fostering frustration.

Experienced dancers, focused on the mundane requirements of keeping the local clubs and dances well attended and financially solvent, are basically unaware of the complexity inherent in learning the square dance language. They unknowingly exert continuing pressure on the explosive situation, insisting that callers produce a new batch of dancers for their clubs each season, seeing only the need for a way to offset attrition. The experienced dancer does not readily associate these cause and effect elements due to their comfort with the square dance language. After all, what's so hard about learning Spin Chain and Exchange the Gears?

Lately, many experienced dancers are realizing the glaring differences between the square dance language the newer dancer understands and the much more sophisticated square dance language of the experienced dancer. This understanding helps toward amelioration and abatement of the situation. This understanding is necessary before effective and positive changes can be made.

And so, here we are today. Most all callers and some very dedicated and concerned dancers are asking important questions about the future and survival of modern western square dancing. The trend toward introducing and keeping newer dancers has gone steadily downward for the last two decades. What can be done to reverse the trend? What can callers and dancers do to make square dancing a popular and desirable activity to the uninitiated? I believe square dance programs should reflect a fixed structure

through which people move according to their own objectives and desires. The structure is enjoyed by the dancers and preserved by the callers, not as mutually exclusive objectives of dancers versus callers, but rather as a concerted effort between the two. Certainly there are many dancers who have made square dancing part of their lives. They, too, participate in the preservation of the structure of the activity.

But it is a precise and inherent responsibility of callers to maintain and preserve the dance program structure of square dancing, since what they teach and call has a primary and direct impact on the activity. Callers need to be clear in their perception and understanding of the structure of square dance programs. Dancers should be comfortable in knowing that their caller will teach them what they need to know when they need to know it. The structure of square dance programs is totally dependent on the language of square dancing. Dance programs contain the calls, which are the words of the language. If the dance programs are designed and maintained without consideration of the time and effort required by newer dancers to learn the language, then those responsible for those programs are derelict in their duty. Equally, if the dance programs are structurally sound and well thought out, then those who misuse the dance programs are perpetrating a fraud on the dancers while ignoring their responsibility to serve and protect the integrity of square dancing.

We are in a situation where the entry element of the dance program structure has been misused and even abused over many years while square dancing agonized through the adolescence of its development. Callers all want to call where the largest numbers of dancers are, and the largest population of dancers distanced themselves from the entry phase dancers a bit farther each and every year due to the maturation of the square dance language. It is time for callers and some dedicated dancers to rededicate themselves to the entry phase of square dancing. But not for the immediate purpose of getting the dancers to join in with the herd, if they can survive the torture of cramming a new language in their craniums within a ridiculously short and totally inadequate time frame. But for the sake of rebuilding the most important element of the square dance

program structure, the entry phase, and clubs that dance the entry phase.

Change the lists and the dance programs if this will help, especially if they are determined to be inadequate for their designated purpose, which is teaching the language of square dancing. Certainly shave down the total number of calls needed to be learned by eliminating redundant calls and consolidating other calls. But don't expect things to change simply because the dance programs have changed. The dance programs are only the tools with which we maintain the square dance structure. Let's not ignore the intent of the exercise by over-emphasizing the adequacy of the tools. The intent of the exercise is to make square dancing available to any person who wants to enjoy it. The intent of the exercise demands a strong and healthy entry phase where this can be done. The intent of the exercise is to rebuild and maintain the entry phase of square dancing.

The dance programs are only tools we use in building and maintaining the square dance structure. Put an infinite number of tools in front of a mountain of the finest lumber and steel. Yet without a carpenter and other craftsmen, and a set of well-designed plans, nothing will be built. We can reinforce square dancing by rebuilding the entry phase. Let's be the craftsman we set out to be and build the future of square dancing with whatever tools we all agree are the best ones for getting the job done. The time for rhetoric is long past. Talking about how to do it will not get the job done. Waiting for others to do it will not get the job done. Failing to do something about it and choosing instead to maintain the status quo hurls this great activity of ours headlong toward disintegration and evaporation.

The challenges confronting square dancing will not be answered by a mandate from any leadership organization. Only by individual effort on the part of dedicated professionals will the future of square dancing be positively impacted. Let's not waste another minute of valuable time trying to convince others that our tools are the best for the job. Let's not wait on the sidelines for our professional organizations to hand us the answer in some new found formula for success. Instead, let's go out and make it happen. ASD

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



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CONTRA DANCES

From the earliest settling of the United States until the mid-1820s, the most popular dance form was the country dance, now known in this country as "contra dance." In the early days everyone of the original thirteen colonies knew and danced them. Historians and researchers of that era have uncovered thousands of allusions to them in letters, travel books, and old newspaper files. Dancing masters brought over from Great Britain advertised: "Dancing-School. Mr. Flagg Begs to inform those Ladies and Gentlemen who wish their Children to acquire the knowledge of that polite Accomplishment—that he will again open a School at the Assembly Room, on Wednesday the first of April next, and on the Saturday following, if a sufficient number of scholars offer. He will teach the mode of the English Minuets, Cotillions, and the newest Contra Dances." (*New Hampshire Spy*, Portsmouth, N.H., March 20, 1779) From the *New Hampshire Gazette*, November 22, 1797, we read: "Dancing School—Messrs. Renard & Barbot Respectively inform the public that they intend opening a Dancing School, in which they will teach Country Dances, Cotillions, Minuet, Allemand, and Horn-Pipe. They will neglect nothing to deserve the approbation of those who will trust them with their tuition."

Again from the *New Hampshire Gazette*, March 19, 1773, we find: "Monsieur De Viart Begs Leave to inform those Gentlemen and Ladies, who design to favour him with the instruction of their Children in the Art of Dancing, that he has always endeavored to merit the Approbation of those who have hitherto favoured him with their Custom, by having at All Times Obligated himself to instruct his Pupils in those Principles which he received in that Profession himself. It is not everyone who pretends to teach this delicate Art, who will take the Pains to instruct their Scholars in those Rules of Decorum and Politeness which are absolutely necessary to be known, before young Persons can step aboard into the World with Elegance and Ease. And it often happens that Scholars, through the Ignorance of their Masters, are guilty of great Rudeness and commit great Blunders on their first going into Company." N.B. "Said Viart teaches Minuets, French Jiggs, Horn-Pipes, Rigadoons, and English Country Dances of all Kinds."

In August of 1774, an editorial "On Dancing...On Music" appeared, curiously enough, on the front page of the *Gazette*, a spot commonly reserved for the more important political events of the day. Its location is the more remarkable when it is remembered that at this time the rebellious attitude of the people, caused mainly by the unfair stamp tax, was about to

precipitate the Revolutionary War. The author of the editorial, whose name is not disclosed, extols the virtues of these arts, notes their place in the sacred and secular circumstances of society, and points out the advantage in their study. The editorial deals with dancing as a religious accomplishment. It says, in part: "Country Dances are very simple and agreeable and possess the Mind of Youth with pleasing and sprightly Ideas. The advantage of Dancing adds to every Motion of the Body a certain attractive Grace, which never can be sufficiently admired, gives a free and open Air on the Gait; a happy Address in Company and adds the finishing Embellishments in the sexes, to every species of polite Education."

Literally, a contra dance is a dance of opposition; a dance performed by many couples, face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. We have always called them "country dances," "line dances," "string dances," and occasionally "Old folks dances." We have seldom called them "longways dances," though you may if you care to. They were the rage of England in the 17th and 18th centuries. The peasantry and bourgeois society of that country developed the form to its highest point in complexity. For example, the number of corresponding country dances in England in 1728 numbered some 900 dances in all, and explored every form of cross over and interweaving, with the numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures; sometimes alternate couples; and sometimes the whole group "for as many as will" performed them simultaneously. They were the ordinary, everyday dance of the country folk, performed, not merely on festal days, but whenever opportunity offered. Truly they were dances of the people. Remember, this was the period in which America was



settled. The figures of the contra dances were incorporated into the later cotillions and quadrilles.

In the cities, the dancing masters controlled the dancing. They taught the latest dances then popular in Europe. In the smaller country towns, the people preferred the contra dance to the squares, especially in New England, and more particularly in New Hampshire and Maine. A different type of pioneer settled those two states. Many had been excommunicated from the Puritan churches of other parts of New England. Many came to trade and not to pray. Portsmouth, New Hampshire, was one of the leading seaports on the east coast and files of their local newspapers of the day are filled with advertise-

ments of dance and singing schools, as well as accounts of balls in celebration of special days or events. In the course of time many local dancing masters came into prominence and as far as can be discovered every one of them specialized in contra dances. They might

not have been well enough known to teach in the larger cities, at least not until after the Revolution, but they certainly influenced the dancing in the smaller country towns. To them, perhaps, is the reason for the continued fondness of the country people in New England for the contra dance. ASD

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V I E W P O I N T S

At the ACA meeting in June, the board appointed a work task-force to put the final touches on the Twenty-Week Square Dance Program. This task-force made suggested changes in the teaching order and shortened the list even more.

The Twenty-Week Dance Program, to be called just "Square Dancing," has 59 calls and can be taught in twenty weeks (from standard position only). This new floor concept is the result of four years of work by ACA and its members. The program will be reviewed each year. We have documented what was being danced across the country and we believe that this program will start turning the activity around.

Before the inception of the multi-level programs that are not working now, we taught the 50 basic and the extended 25 in classes that were two hours for 15 and 20 weeks. The situation that our square dance activity is presently in demands that we make changes and the changes *must be made now*. For change to occur, there must be a start and ACA is, with this

program, making a start. We can no longer ask new class members to spend a year in class, their life style will not permit this. We can no longer ask them to spend that year and have no place for them to dance. This change will bring 90 percent of the dancers back together on one floor. Reunification of our activity is the strongest part of this change and will make recruiting new dancers and the retention of those dancers better, since they will all be dancing together.

Remember that square dancing is a folk activity. Folks get folks; no other method has ever been proven to work better. If you have questions or would like a copy of the Twenty-Week Dance Program, contact the ACA office at (205) 383-7585; Fax (205) 383-7583; or send a self-addressed, stamped envelope to PO Box 2406, Muscle Shoals, AL 35662-2406. ASD

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Creative Choreography

by Lee & Steve Kopman

This month let's look at Scoot Back from a position rarely called, but isn't difficult for the dancers to do.

1. HEADS PASS THE OCEAN
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS SPIN THE TOP
EXTEND; GIRLS TRADE
SPLIT CIRCULATE
RIGHT & LEFT GRAND
2. SIDES PASS THE OCEAN
SCOOT BACK
CENTERS SWING THRU
ENDS TRADE
EXTEND; CENTERS TRADE
BOYS RUN; PASS THE OCEAN
SCOOT BACK
RIGHT & LEFT GRAND
3. HEADS PASS THE OCEAN
SCOOT BACK; BOYS RUN
CENTERS CROSSFIRE
THOSE FACING PASS THRU
TRADE BY; TOUCH 1/4
GIRLS TRADE; RECYCLE
LEFT ALLEMANDE
4. SIDES PASS THE OCEAN &
SWING THRU
HEADS ROLL AWAY
SCOOT BACK
CENTERS RECYCLE
TRADE BY; TOUCH 1/4
GIRLS TRADE
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
SQUEEZE YOUR LEFT HAND
LEFT ALLEMANDE
5. HEADS PASS THE OCEAN
SIDES ROLL AWAY
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS SPIN THE TOP
PING PONG CIRCULATE
EXTEND; SWING THRU
CIRCULATE
SWING THRU 2 TIMES
RIGHT & LEFT GRAND
6. SIDES PASS THRU
SEPARATE AROUND 1 TO A LINE
PASS THRU; WHEEL & DEAL
CENTERS SWING THRU
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS EXPLODE THE WAVE
STAR THRU; CIRCULATE
BOYS TRADE
BEND THE LINE; ROLL AWAY
PASS THE OCEAN
RIGHT & LEFT GRAND
7. HEADS PASS THRU
SEPARATE AROUND 1 TO A LINE
PASS THRU; WHEEL & DEAL
CENTERS SINGLE CIRCLE
TO A WAVE
SCOOT BACK
CENTERS SWING THRU
BOYS TRADE; EXTEND
SPLIT CIRCULATE 2 TIMES
HINGE
RIGHT & LEFT GRAND

8. SIDES PASS THE OCEAN
PING PONG CIRCULATE
CENTERS SWING THRU
ENDS ROLL AWAY
SCOOT BACK; BOYS RUN
CENTERS WHEEL & DEAL &
SWEEP 1/4
ENDS FACE IN; BOX THE GNAT
FAN THE TOP; CIRCULATE
GIRLS TRADE; SWING THRU
RIGHT & LEFT GRAND
9. HEADS TOUCH 1/4 &
THOSE GIRLS RUN
SIDES ROLL AWAY
CENTERS SWING THRU
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS SPIN THE TOP
PING PONG CIRCULATE
EXTEND; CIRCULATE
LINEAR CYCLE
SQUARE THRU BUT ON THE
4TH HAND, LEFT ALLEMANDE
YOU'RE HOME
10. SIDES PASS THE OCEAN
SCOOT BACK
CENTERS SWING THRU
ALL 4 GIRLS RUN
CENTER 6 CIRCULATE
GIRLS WHEEL & DEAL
OUTFACING BOYS RUN
CENTERS PASS THRU
STAR THRU
COUPLES CIRCULATE
WHEEL & DEAL; PASS THRU
LEFT ALLEMANDE
11. HEADS SQUARE THRU 2
TOUCH 1/4; EXTEND
GIRLS TRADE; SCOOT BACK
BOYS RECYCLE & PASS THRU
ALL CLOVERLEAF
GIRLS TURN THRU
STAR THRU
PROMENADE
12. SIDES SQUARE THRU 2
SWING THRU; EXTEND
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS SPIN THE TOP
SCOOT BACK; BOYS RUN
CENTERS 6 CIRCULATE
GIRLS TRADE
CIRCULATE; BOYS RUN
CENTERS LEFT SQUARE THRU 3
SQUARE THRU 3
LEFT ALLEMANDE
13. HEADS LEAD RIGHT
VEER LEFT; 3/4 TAG
GIRLS TRADE
SCOOT BACK
IF YOU'RE LOOKING OUT
CLOVERLEAF
CENTERS EXPLODE THE WAVE
SINGLE CIRCLE TO A WAVE
GIRLS TRADE
STAR THRU
SQUARE THRU 3
LEFT ALLEMANDE
14. SIDES PASS THE OCEAN
SCOOT BACK
GIRLS RUN
CENTERS WHEEL & DEAL &
SWEEP 1/4
ENDS TRADE & ROLL
PASS THRU
1/2 TAG; SPIN THE TOP
RECYCLE
BOX THE GNAT
SQUARE THRU 2
RIGHT & LEFT GRAND
15. HEADS 1P2P
PASS THRU
3/4 TAG
CENTERS SWING THRU
ENDS TRADE
SCOOT BACK; BOYS RUN
VERY CENTER 2 TRADE
CENTERS BEND THE LINE
ENDS FACE IN
TOUCH 1/4; BOYS RUN
PASS THRU
LEFT ALLEMANDE

THE KOREO KORNER. by Steve

This month let's expand on the Scoot Back, but really get the dancers attention by starting from Left Hand Ocean Waves.

**HEADS RIGHT & LEFT THRU
& DIXIE STYLE TO A WAVE
(use your left hand) SCOOT BACK
THEN:**

1. Centers Explode &
Star Thru
Leads U-turn Back
Right & Left Thru
Swing Thru
Right & Left Grand

2. Outsides Cloverleaf
Centers Explode the Wave
Touch 1/4
Boys Trade
Pass the Ocean
Right & Left Grand

3. Girls Run
Centers Wheel &
Deal & Square
Thru 3
Side Boys Run
Left Allemande
You're Home

4. Centers Trade the Wave
Sides Trade
Extend
Circulate
Spin the Top
Recycle & Sweep 1/4
Pass Thru
Left Allemande

5. Outsides Clover
Centers Trade the Wave &
Explode the Wave
Touch 1/4
Scoot Back
Hinge
Boys Trade
Circulate
Right & Left Grand

It's not too early to mark your calendar for next year's Lee & Steve Kopman's ^{ASD} Callers School in Knoxville, Tenn., August 20-22, 1998. Write for information or
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THE CALLERLAB HONORS BOOK

OSA MATHEWS-MILESTONE-1996

Osa Mathews, who started a very successful calling career 46 years ago, has had to more than prove herself, for, in her own words, "Every lady caller must realize that she is entering a man's field and be willing to work that much harder to become a good caller." Osa has taken this as her challenge.

She was the first lady to be invited to join CALLERLAB, the first to call on a "Square Dance Documentary-in-Sound," and the first lady to call at the Penticton Peach Festival in Canada. As a matter of fact, so impressed was the local Canadian press that they ran a major story in the newspaper that carried the headline: "California Call-girl to Appear on Festival."



American Squaredance, October 1997

Osa entered the activity in 1949 and started calling that same year. She taught two classes each year until her retirement in 1994. She called on the nationally televised *Art Linkletter Show* and on the *Pat Boone Program*. For many years she made an annual calling trip of the Western United States and on several occasions called for and led groups of dancers to Europe, the South Pacific, the Orient, the Caribbean, Canada, Hawaii and Alaska, fostering square dancing goodwill throughout the world.

She helped to organize and called on the program for the first National Square Dance Convention in 1952. She has hosted a very successful three-day square dance festival the first weekend in March for the past 20 years and coordinates and produces the Annual Arthritis Hoe-down in her city.

Osa served on the board of the Southern California Callers Association, held the position of President of the Orange County Callers Association and President of the Cow Counties Callers Association three times. She has served as moderator at a number of state and national conventions and the subject, "Styling and Comfortable Dancing" is one that is very important to her. Over the years she has served on the staff of a number of area callers schools. Together with her husband and enthusiastic supporter, Osa was chosen as "Patron" of the Penticton, British Columbia, Square Dance Festival. In recognition of her many contributions of community service through square dancing, she has been twice honored (in 1981 and again in 1990) by her hometown of Palm Springs, California, with an official day named after her.

Because she lives and called in a world-renowned vacation spot, she and her husband Clif have, over the years, had the opportunity to introduce square dancing to many men and women from all parts of North America as well as from around the world. ASD



Square Dance PULSE POLL



CALLERLAB QS

MAINSTREAM

- None
- PLUS**
- Fan the Boat (3/97)
- Go Right/Left To A Wave (7/97)

ADVANCED

- Swing The Fractions (5/97)

TRADITIONAL

- Big Circle Square Dance

CONTRA

- Queen Ka'ahumanu Triplet

EMPHASIS CALLS

BASIC

- Run Family (9/97)
- MAINSTREAM**
- Hinge Family (9/97)

PLUS

- Coordinate (7/97)

PLUS PROGRAM

- (Anything) & Roll
- (Anything) & Spread
- 3/4 Tag The Line
- Acey Deucey
- All 8 Spin The Top
- Chase Right
- Coordinate
- Crossfire
- Cut The Diamond

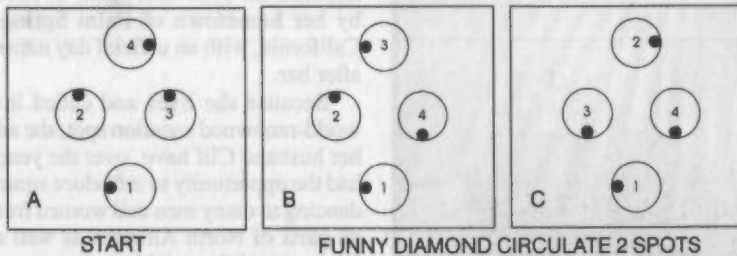
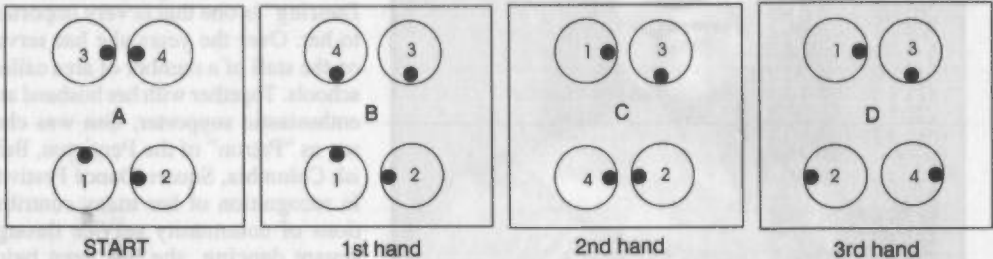
- Diamond Circulate
- Dixie Grand
- Explode The Wave
- Explode & (Anything) (from waves only)
- Extend
- Flip The Diamond
- Follow Your Neighbor
- Grand Swing Thru
- Linear Cycle (from waves only)
- Load The Boat
- Partner Tag

- Peel Off
- Peel The Top
- Ping Pong Circulate
- Relay The Deucey
- Remake The Thar
- Single Circle To A Wave
- Spin Chain The Gears
- Spin Chain And Exchange The Gears
- Teacup Chain
- Track II
- Trade The Wave
- Triple Scoot

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A Quality International Square Dance Experience in the Western United States. That is what we said we wanted to have and based on letters we have received—*“May we extend our heartiest congratulations for a fun-filled Convention. We feel you must, on occasion wonder, was it worth all our efforts? We assure you—IT WAS !!!”* It was not done by just a few dedicated dancers, but by many interested individuals who worked long and hard hours before, during and after the Convention. We must also say that some of our Colorado area callers really came through for us. They loaned us equipment, set it up and did yeoman duty as Master of Ceremonies on every podium all during the Convention and filled in at the last minute for several missing callers.

Some afternoon moisture pushed our ribbon cutting ceremonies inside, but it did not dampen the enthusiasm of the 3,300 plus dancers from all over the world, who enjoyed a vast number of planned activities. Those dancers who could not or would not see their way clear to join us missed not only some great dancing, calling and cueing, but some of the best seminars and workshops ever held under one roof. The talent assembled for the educational seminars was some of the finest. The round dance workshops were put on by some of the best leaders that ROUNDALAB has to offer, as were the square dance workshops done by CALLERLAB. Contras, clogging and couples country western, as well as the line dancing, proved to be very popular. The “And Sew Forth” area was very well attended and the presenters of those seminars, some of them famous in their own right, were extremely well received.

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contortionist and with the many faces of a clown—all telling something of the agricultural heritage that he is helping to keep alive.

Every night was opening night in the Youth Hall where more than 80 up-and-coming, young square dancers spewed forth their boundless energy. Any time they had an open session, for adults to do more than just watch, the room would bulge with activity. The last night they even had a masquerade party with masks and all the works. We can only say that if you don't avail yourselves of the enjoyment of dancing with our young dancers, you are missing a bunch. They say that to stay young, you must act young and mingle with the young.

The vendors, although kept purposely small in number, must also have done well as 27 of the 30 requested spaces for next year's USAWEST in San Francisco, when we will "Dance by the Gate in '98." There was a good selection of apparel and other goodies. The one type vendor especially missed was a badge maker. Wait till next year.

We danced from the basic Community Dance Program (CDP) of one night stand basics through Advance and Challenge (A-2 and C-2) and all programs in between. Some of our dancers came only for certain types and styles

of dancing and others danced all day and all night in any of the ten halls they wished.

The round dancers had an excellent program that started early each morning with the "Spotlight on Rounds," where the dances being taught that day were being demonstrated by the round dance leaders who would be doing the teaching. Then the dance program expanded from there, till on the last night the walls were opened for a large party round dance.

The real hit of the last day was the fashion show. In spite of the low attendance, the children's choral sang their hearts out and the Molly Brown folks showed off the authentic fashions of the 1920s and '30s. Then the square dancers had the opportunity to model the latest from their closets. All this was interspersed with a barber shop quartet harmony with the description of each item being read to a lovely piano background. Bear in mind that this was held in Boettcher Hall, the only concert hall in the world that was built in the round. Many thanks to the models and the square dance club who handled the "herding" duties so well and kept everything on time.

Then came the last night with all the extraordinary exhibition team dancers in one place. How many of you have ever thought how much

work AND expense AND fun it is to be a member of a dance team? Most of the teams danced for our pleasure at least three times each day and some even more.

The "States on Parade" showed everyone that we had representation from 48 of the United States (we missed North Dakota and Delaware), and from 12 countries around the globe. Had you gone into the International Hospitality room you would have seen a map with all of the pins in it. Then the paraders were given the chance to sit down during the introduction of the many dignitaries that filled the room.

The Mile Hi Board of Directors of the USAWEST and their assistants for each of the ten areas of responsibility were introduced. Following them, the President of the Board of Governors of CALLERLAB, the President of ROUNDALAB, the immediate Past-president of United Square Dancers of America (USDA) and a couple of members of the National Executive Committee that guides the NATIONAL SQUARE DANCE CONVENTION were introduced. The most important dignitaries were, of course, the dancers themselves.

The last gasp of the entire Convention was

the after-party, called the "MILE HI FOLLIES," where pure unadulterated fun skits were presented by several cooperative callers and others to the close to three thousand dancers, who stayed to watch and enjoy. By then everyone had at least their share of yellow rocks and everyone left happy and smiling, including your Co-Chairpersons, Pres and Kay Minnick and Sam and Linda Margheim. ASD

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CONTRA CORNERS

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

WOW! December is just around the corner and with it a new era for *American Square Dance Magazine*. With the change in publishers is a change in deadlines that will effect all contributors. For information to be included in "Contra Corners," I must have it at least **two months** prior to the issue in which it will be published. December's deadline is October first.

Oxnard, Calif., was the site of the Annual Labor Day weekend sponsored by the Associated Square Dancers of Southern California. The jamboree featured contras between square dance tips in the smaller of the two Plus level halls in place of rounds. This year saw the largest number of square dancers participating in the contra program. If there were twelve squares on the floor, at least nine formed on for the contra tip.

The highlight of the weekend was Saturday afternoon with a live music Contra Dance for square dancers. There were five contra lines with ten to eleven couples in each line as well as an equal amount of spectators. It was interesting to observe that the dancers most often returning for more contras—even when there were no squares and especially participating in the live music dance—were the younger square dancers, who seemed to really get into dancing with the phrase of the traditional hoe-downs played by the band. The two-hour dance featured walk throughs of every dance, so those new to contra dancing could participate with ease. Music was provided by David Roine and the Possum Chasers, one of Santa Barbara's traditional contra bands. Don Ward provided the weekend's calling.

Colorado is one of the least, logical places for a hotbed of contra activity. However, in October alone there are fourteen regular contra dances. In Boulder County, 2nd and 4th Satur-

days at Coal Creek Elementary School. Colorado Springs, 1st and 3rd Saturdays at Worner Student Center, Colorado College. Denver, 1st and 3rd Fridays at Temple Events Center Uptown. Durango, 1st Saturday at Smiley Middle School. Fort Collins, 3rd Saturday open contra and 5th Saturday challenging contra. Dancing is in the City Park Center on the north shore of City Park lake. Information about these and others in Colorado can be found at the web site <http://www.csn.net/~jared/cocontra.html> or call 303-733-0614.

The First Annual Contra Dance Weekend in Austin, Texas, will take place October 31, November 1 and 2. Dancing will be on a beautiful sprung-wood floor in the Grand Ballroom of the Texas Federation of Women near the University of Texas campus. Caller for the weekend will be Cis Hinkle with music provided by the Rodney Miller Band. For information or registration contact Chris Kelly at 512-441-4419.

Monkey Island, one of New England's touring contra bands, will be playing for dances in Dearfield, New Hampshire, in the Old Town Hall December 6 with Marcie Van Cleve calling. Also they will be in Medway, Mass., December 13th at Christ's Episcopal Church, Lisa Greenleaf, caller.

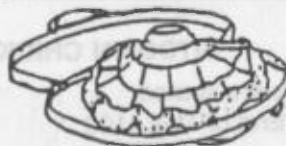
Looking ahead to December, Kathy Anderson will be calling contras at "The Barn" in Melbourne, Florida, December 8 and 13. More information about the Melbourne and other Florida contra dances can be obtained by calling 407-723-1957.

Remember, our new deadline is **two months** prior to publication. If I don't get it, thousands of dancers won't get it either. By mail: Don Ward, 9989 Maude Ave., Sunland, CA 91040 or E-mail: dward@loop.com ASJ

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BY BOB HOWELL

EASY LEVEL

The Howell clan (kids and grand-kids) spent two weeks on Cape Cod again this past summer and had the privilege of dancing on the wharf at Wellfleet to the calling of "Toots" Tousignant. What a great experience watching Toots and Claire keeping a couple of hundred people moving in rhythmic patterns for two and a half hours. There were tots, babes in arms, teenagers, young folks, and senior citizens all dancing and having a wonderful time. Toots has been calling for the community for many years and he continues to draw vast crowds of people each Wednesday evening. He keeps the routine simple and the folks love what he does with them.

Following is a dance that Toots presented. Claire wrote it and Toots quick-taught it. They have affectionately dedicated it to yours truly. They named it...

HOWELL'S BOOGIE HOP

Formation: Solo, no partners necessary

Music: *She Lays It On The Line* by George Strait

Routine:

Intro: Wait 6 beats

Counts:

- 1-8 In a semi-crouched stance hop forward, pointing index fingers forward and towards the ground and hop backwards. Then with knees and feet held close together, boogie 4 swivels forward. (Swiggle the knees to the right, left, right & left as you move forward still in the semi-squat position.)
- 9-16 Repeat counts 1-8
- 17-24 Vine to the right 4 steps, then back to the left 4 steps.
- 25-32 Vine to the right 4 steps again, then vine back 3 steps and turn to face the left hand wall on count 32.

Les Henkel, who resides in Tobias, Nebraska, shares a "sit-down" routine with us this month. The first portion of the dance is the same as the original. He calls his variation...

SITDOWN CHICKEN

Formation: All participants are seated

Music: *Dance Little Bird*, End of Trail 4102

Routine:

Intro:

Squeeze fists four times

Wiggle elbows four times

Wiggle body four times

Clap hands four times

Tap right toe eight times

Tap left toe eight times

Right hand rub tummy four times (your own), using a palm open, vertical, circular motion

Left hand rub top of head four times (your own), using a palm open, horizontal, circular motion

Rub both (at the same time) eight times

Repeat until the music fades

From Hannover, Germany, Heiner Fischle sends along a delightfully hilarious mixer. He states that I had published a similar dance entitled *Star for Six* in the December '95 issue. The routine being quite alike, done three times in the same circle, the dance that he shares with us this month is a mixer. The name of the dance is the...

BORROWDALE EXCHANGE

Formation:

Scatter couples on the floor

Find two other couples, circle six

Forward and back

Circle right

Right hands across, right hand star

Raise those hands. Lowest hand, pull your lady thru; next hand, pull your lady thru

Everybody swing

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A-1 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Acey Deucey to Cross Over Circulate
- Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Pass The Sea to Zig Zag/Zag Zig
- Vol. 2: Switch To A Diamond to Trail Off

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This past summer, Glen Nickerson of Kent, Washington sent me a copy of his manuscript, which he entitled *Contras von Nixhaus*, meaning "Contras of, or from, Nick's House." This month I would like to feature one of his own dances, which he has called...

FIRST WEDNESDAY

Formation: Duple improper. 1, 3, 5, etc., active and crossed over

Music: *January 7th Jig* or similar 32 bar tune

Routine:

- A1 With the one below Dosado
The same two-Balance and Star Thru
- A2 All-Forward and Back
With the couple across-Two Ladies Chain (over only to partner)
- B1 The same four-Left Hand Star
The same four-Right Hand Star (the Star should be the "hands across" style, so the ladies can keep hands joined as they pull into the Chain in B2, and so the men can flare from the Star as the Ladies begin the Chain).
- B2 The same four-Two Ladies Chain (this returns the ladies to be across from their partner).
All with partner-Star Thru & California Twirl (to face a new corner to begin a new sequence). ASD

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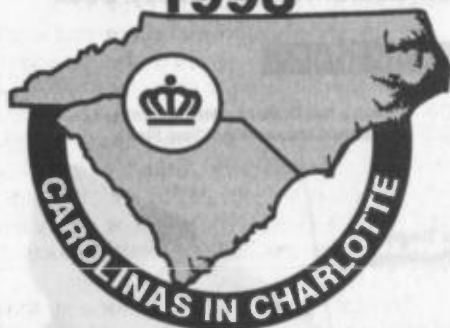


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Square Dance
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Charlotte Convention Center

*Charlotte,
North Carolina*

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Information about this housing option is listed on the registration and housing form as "Campus Housing."

Located about three miles from the Charlotte Convention Center, rates are reasonable, \$30 single and \$45 double, which includes linens. A bus pass will ensure easy access to and from the campus housing location to the convention.

ACCESS TO CHARLOTTE

The Queen City is easily reached from anywhere via the interstate highway system, airlines and rail. The Douglas International Airport is served with flights to and from all points in the U.S. and direct flights overseas.

Rail access is provided by Amtrak in the "Crescent," currently serving the Queen City on a daily basis from New York and New Orleans.

For up-to-date rail and air transportation information contact, Amtrak toll-free at 1-800-USA-RAIL or your favorite airline. Amtrak also has a WEB site at <http://www.amtrak.com>.

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Oconaluftee Village is only one of many interesting and educational attractions located in and near Cherokee. Cherokee is located in western N.C. at the south end of the Blue Ridge Parkway and about 160 miles west of Charlotte, N.C.

**TRAVELING ARTIFACTS
HAVE YOU SEEN ONE?**

The 47th NSDC sent eight "traveling artifacts" on their year-long journey at the press breakfast on June 26 at the 46th NSDC in Orlando, Florida. These artifacts are in the form of black briefcases identified as belonging to the 47th National Square Dance Convention in the Carolinas in 1998.

We hope one will come to visit in your area and if it does, be sure to take note of some of the attractions represented in the case and pick up a registration form for the 47th along with information about the convention tours being offered. There should be information on the special event—a Sha-Na-Na concert—along with general and registration information and forms for the golf tournament, which is being sponsored by the 47th NSDC.

SEW FINER IN CAROLINA

The Sew & Save committee is very involved in all areas, working hard to present a varied program to interest the most avid seamstress, the beginner and, yes, even the non-sewer. We will offer a spacious facility featuring the pattern room (with brand new patterns passed on to us from Florida, plus some of our own) where you can trace to your heart's content. There will be mini-clinics scheduled in the tracing room area, which will include a variety of sewing and craft demonstrations.

Don't be concerned about your partner being bored while you explore all the opportunities we are offering you. Our partner's lounge will be equipped with a multitude of diversionary activities to accommodate those who wait. Our seminars promise to be inspiring and

fascinating. They will send you home with countless ideas that you can't wait to try. Some of our instructors are professionals, others are dancers with years of sewing experience.

Our Sew & Save booklet committee is diligently working to bring you the best of articles that will be of use to the non-sewer as well as the most experienced professional in the sewing world. There is also information for the crafter. This book would make a great gift, so why not order several! At \$3, we offer you a deal you can't resist. There will be only a limited number printed above our initial orders, so don't be left out.

You certainly will want to include our show and tell presentation when you come to Sew & Save. The theme is "Enchanting Enhancements" and it promises to provide just that.

All of this will be enhanced by door prizes galore from manufacturers and dresses/prizes stitched by some of our very talented Carolina dancers.

The committee members can't wait to welcome you into our world of creativity. You are guaranteed southern hospitality at its best. It will be a Sew & Save like none other you have ever attended. You are invited to see for yourself how we "sew finer in Carolina."

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CAMPING AT THE 47th

The official campground for the 47th National will be located at the Charlotte Motor Speedway. The site is behind turns three and four and is part of the existing speedway camping area. The area is grassy, reasonably level, and has paved access roads leading to all campsites, which are typically about 25 feet by 50 feet. A few larger sites are available and all together there will be room for over 700 units. Campers with pets will be grouped together as much as possible close to the designated pet walk.

As noted on the registration form, the area supports only dry camping. This means there is no electrical hookup and no water or sewer connections at the campsite. There is a dump station at the campground and water is available at the dump station. There will be a limited number of shower facilities on the campground. Convention hospitality will be offered at the campground. The convention shuttle buses serving the campground will be on an "express schedule" with no stops between the campground and the convention center.

The RV/camping committee has gathered the following information on area commercial camping facilities for the convenience of those who may want to stay elsewhere. Remember,

the 47th NSDC has no connection with these facilities and does not endorse or guarantee the availability or condition of any of these facilities and there is no convention shuttle bus service to these locations. Reservations must be made by the camper directly with these facilities.

Here are some of the campgrounds in the Fort Mill, S.C., area (about 15 miles south of Charlotte): Radison Grand Resort Campground (803) 547-8237; Carowinds Campground (800) 888-4386; Lazy Daze Campground (803) 548-1148; Jerry Lathan's RV World (800) 872-3103.

The following campgrounds are in the North Carolina area: Cross Country Campground, Denver, about 40 miles north of Charlotte (704) 483-5897; Foothills Family Campground, Forest City, about 60 miles west of Charlotte (704) 245-4064; Terrell Camping Center (704) 478-2651; Cane Creek Park (county park), Monroe, about 25 miles east of Charlotte (704) 843-5909; Bull Hill Campground, Salisbury, (704) 642-0035.

The services committee of the 47th NSDC is attempting to arrange park and ride service for those camping at commercial facilities, so they can catch a convention shuttle bus for the ride uptown. We'll keep you posted!

THIS AND THAT

Registration—As time goes on, the registration form for the 47th NSDC is being updated to reflect the changing status of various hotels and motels. For a current form, please contact the registration and housing office, which is open Monday, Tuesday or Thursday from 7 p.m. to 10 p.m. eastern standard time; (704) 566-9664; Fax: (704) 563-3265.

Merchandise—For a complete line of merchandise available for mail order, contact Doug and Teresa Brown at (704) 663-0200.

Program Book—When ordered with your registration prior to April 30, 1998, the cost is only \$3. After that date or at the door, the book will be \$5.

47TH NSDC INFORMATION AVAILABLE FOR THE ASKING

Would you be interested in receiving information about the 47th NSDC? If so, please indicate the number of each item listed below that you could use and mail or fax it, along with your name and mailing address to 47th NSDC Office, PO Box 562814, Charlotte, NC 28256-2814.

Registration forms—black and white, for reproduction

Registration forms—color, to distribute or insert in newsletters

Tour brochures—color, for distribution

Special Event information—flyer about Wednesday night Sha Na Na concert

N.C. Travel Guide—color, vacation planner for N.C.

S.C. Travel Guide—color, vacation planner for S.C.

We appreciate your support and assistance in spreading the word that “nothing could be finer than to be in Carolina” for the 47th National Square Dance Convention! ASD

CLIP & SAVE FOR QUICK REFERENCE

SOURCES OF INFORMATION FOR THE 47TH NSDC

General Chairpersons:

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532 Walnut Point Drive
Matthews, NC 28105
(704) 847-7722

Assistant General Chairpersons:

Jim & Jill Larkin
104 Maraboue Drive
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Executive Secretary:

Violet Moody
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THE COUNTRY LINE by jim and jean cholmondeley

Fall is in full swing now and there is frost on the pumpkins. It is time to put away your summer play things and get on the dance floor for fun dancing. As with all other forms of recreation, we have discovered that there are highs and lows in the activity. Dancers seem to come and go and instructors seem to teaching the same things over and over again.

Country Western dancing, unlike some other forms of dancing, survives because you can teach the basics over and over again. Dancers can start anytime, go away for a few months and come back and have fun dancing the whole evening. They can wear almost anything and not violate a dress code.

If you haven't been on the floor for a while, now is the time to put on your dancing shoes and have some fun.

FALLSVIEW ROCK

Choreographed by Janet Humphrey

DESCRIPTION: 2-Wall Line Dance

BPM: 128

COUNT/STEPS: 32 Counts/44 steps

DIFFICULTY: Beginning/Intermediate

MUSIC: **TEACHING**--*Dance! Shout!* by Wynonna

DANCING--*You Win My Love* by Shania Twain

COUNT / DESCRIPTION

MODIFIED SAILOR SHUFFLES

- 1 Cross step L behind R ht
- & Step on R next to L
- 2 Step to the L on L with heel lead
- 3 Cross step R behind L
- & Step on L next to R
- 4 Step to the R on R with heel lead
- 5 Cross step L behind R
- & Step on R next to Left
- 6 Step to the Left on L with heel lead
- 7 Cross step R behind L
- & Step on LEFT next to Right
- 8 Step to the Right on RIGHT

DOUBLE KICKS, COASTER STEP, DOUBLE KICKS, COASTER STEP

- 9 Kick L foot forward and low
- 10 Kick L foot forward and low
- 11 Step back on L
- & Step R next to L
- 12 Step forward on L
- 13 Kick R foot forward and low
- 14 Kick R foot forward and low
- 15 Step back on R
- & Step L next to R
- 16 Step forward on R

DOUBLE HIP WALK FWD

- 17 Step forward on L at a left 45 degree angle bumping hips to the Left

- & Bump hips to the Right
- 18 Bump hips to the Left
- 19 Step forward on **R** at a right
45 degree angle bumping
hips to the Right
- & Bump hips to the Left
- 20 Bump hips to the Right
- 21 Step forward on **L** at a Left
45 degree angle bumping
hips to the Left
- & Bump hips to the Right
- 22 Bump hips to the Left
- 23 Step forward on **R** at a right
45 degree angle bumping
hips to the Right
- & Bump hips to the Left
- 24 Bump hips to the Right

- STOMP, SIDE KICK, CROSS,
UNWIND SHUFFLES FWD**
- 25 Stomp forward on **LEFT**
- 26 Kick **R** foot low to the **R**
- 27 Cross step **R** over Left
- 28 Unwind 1/2 turn to the Left
- 29 Step forward on **L**
- & Step **R** next to Left
- 30 Step forward on **L**
- 31 Step forward on **R**
- & Step **L** next to Right
- 32 Step forward on **R**

BEGIN AGAIN...

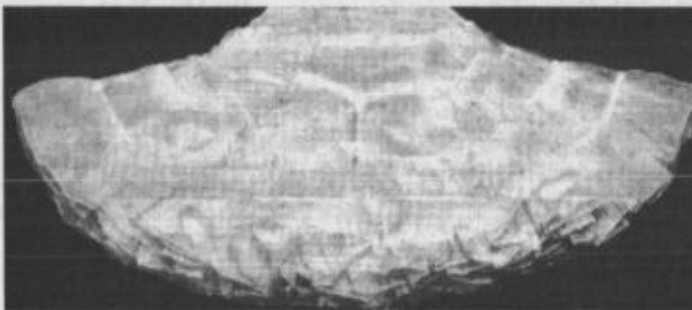
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Rusty Hinges

Workshops: An Old Means to New Members or A New Means to Old Members

by Marianne C. Jackson,
Cincinnati, Ohio

Do you remember when most of the square dance community was young? Where are they now? What are they doing?

Ten, twenty and thirty years ago there were numerous teen and young adult groups. What happened to them? Many stopped dancing because of family, work, personal priorities and various other reasons.

Dancers that used to dance might dance again. Your job, if you choose to accept it: Contact all those dancers on previous membership lists whom you have not seen in a long time. Dancers lose touch with the club if no one keeps in touch with them.

In Cincinnati, dancers have benefited from a Rusty Hinges Workshop. In the process of contacting people about a club anniversary dance, a notice was sent asking if anyone was interested in a brush-up workshop. Old membership lists were solicited for this undertaking. Experienced dancers returning to our activity most times do not need to start back in a beginners' class.

A great teacher, Jerry Helt, was selected to review all of the calls and work on any trouble spots. The workshop was originally slated for 15 weeks and has been ongoing for four years. Each year dancers take the opportunity to brush-up and get reintroduced to the fun and fellowship.

Not only can past dancers benefit from this program, but so can new graduates and regular dancers who wish to gain more floor time.

Go, get started.

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Dates *Times* Location

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Share your ideas with us! Send them to:

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Trends in Round Dancing

By Frank Lehnert
written for the *Michigan S/D Leaders
Workshop*, September, 1993

Round dancing has changed in the 34 years we have been teaching. That should be no surprise, for after all, what hasn't changed in the last 30 years? One of the things that hasn't changed is the beginner's knowledge of dancing when they come to their first Basic class. What has changed is the tremendous quantity and quality of knowledge and ability that is needed to be able to execute dance figures from P-1 to P-6. The ballroom influence has added a great deal of new rhythms and figures into

round dancing. Many of these have filtered down to the so-called easier levels and created new interests and more enjoyment.

Those routines that 30 years ago we considered Advanced and spent many hours to learn, are now rated P-3 and P-4 and considered Intermediate. But still, to today's beginners, P-2 dances require the same background of instruction. Better teacher training (education and technique) does improve the beginner course and speed of learning. Still, we teachers must remind ourselves that starting from zero as they do, the dancers must not be rushed through their basics of two-step and waltz in order to get on with rumba, cha cha, Fox-trot, swing and all those other goodies that are now available. It is generally accepted that the most fun we have in dancing is the excitement and enjoyment we experience in our beginner years. We teachers are sometimes guilty of wanting to get these dancers to the higher phases too soon. Despite the trends, dancing is a recreation and not an avocation. It should be for fun, relaxation, diversion and fellowship.

There is no doubt a need for the more advanced classes and clubs. We all know that dancers progress at different speeds. Too slow



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a pace may become boring to some. So they move on to higher phases and finally reach the point where even some P-6 are viewed as cue-thrus. Of course, the higher the phase, the lower the numbers (except for a few hotbeds or the retirement areas). Recent conversations and observations have convinced me that there is a rebellion of sort towards the P-6+ routines. I believe the average are in our movement has reached such a point as to make it more difficult mentally and athletically (physically) to enjoy the activity and are "cutting back."

Speaking of numbers, new people coming into our movement has been steadily decreasing and with the advent of country western and line dancing, the prospects are that the trend could be worse. So we must

not only work to reverse the trend, but also try very hard to keep the fun in round dancing and, hopefully, keep those dancers presently in the movement.

My one concern for trends in round dancing is that many ballroom teachers have come into our movement and have contributed a great deal of ballroom expertise and instruction. It has become necessary for most of the leading round dance teachers to take private instruction from ballroom teachers in order to present the P-6 routine "correctly." Makes me think of the expression, "Is the dog wagging the tail or the tail wagging the dog?"

Regardless of the trends, round dancing is a quality recreation and, hopefully, it will be "a round" for a long time to come. ASD

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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.

CIRCLE EIGHT CELEBRATES 50 YEARS

Texas—Circle Eight Square Dance Club in Ft. Worth, Texas, celebrated its 50th Anniversary on Saturday night, August 2, at Swingtime Center. It was indeed a "Golden" occasion with its name in lights and its officers dressed in gold vests. The callers and cuer even had golden hats. Ken Bower of Hemet, Calif., joined Melton Luttrell in calling a super dance with Jack and Ann Von der Heide on the rounds.

Many friends, former officers and members came from around the state and from neighboring states. There was a theme of "Hats Off to Circle 8," and there were many door prizes and great Honey Pot prizes including a \$50 bill! Refreshments included a very special tiered anniversary cake with a golden punch, sandwiches and fruit. A 35-minute after-party was held immediately following the dance.

Circle Eight was organized in 1947 with 12 couples as charter members. There are currently about 60 couples as members. Its present location is Swingtime Center which Melton designed and the club very actively helped build



and establish. Melton Luttrell has been caller for Circle Eight since 1960. His lovely wife, Sue, is always helping. Jack and Ann Von der Heide of Arlington, Texas, are the round dance cuers. Current officers for the club are: Presidents—Max and Carol Pool, Vice-presidents—Bob and Betty Dean, Secretaries—Essie and L o n n i e Strembridge, Treasurers—Martha and Steve Stookey, and Newsletter Editors Jan and T.C. Stockton. Jan served as chairman for the occasion along with many willing helpers.



Above: Melton Luttrell, caller for the Circle Eights of Aledo, Tx., since 1960 and his wife, Sue Luttrell.

Melton Luttrell, Aledo, Texas

ONE COUPLE'S REPORT ON THE 46TH NSDC

Florida—WHAT A GREAT CONVENTION. The 46th National Square Dance Convention was a big success. We traveled to Orlando, Florida, from California with the Associated Square Dancers High Fliers. Jim and Betty Enders, chairpersons for the High Fliers, had a busy and exciting week planned for the 70 dancers traveling with them. We took in Epcot Center, Cypress Gardens, and most toured the Kennedy Space Center. Jim and Betty always do an exceptional job and so it was again this year.

Wednesday afternoon we spent putting up the 50th National Convention's Show Case of Ideas and enjoyed chatting with the others while they were doing the same. It was then on to the Musical Kickoff "A Night of Harmony," where we enjoyed listening to the different musical groups.

Thursday morning found us up early and back to the Press Breakfast—Orlando did a great job. The morning quickly passed by finishing the Show Case of Ideas display and enjoying the meeting and visiting with dancers throughout the afternoon as they stopped by the



Left: Well-known caller Jerry Story with Virginia Cary McDonald. The Yellow Rockers dedicated the evening to honor the memory of Virginia's late-husband, Allen, founding member of the Yellow Rockers. It was Allen's dream to bring Jerry to the club.

2001 table. It was then back to change, eat, and return for more fun.

Friday morning found us up early again to attend the 8:00 a.m. Publicity Counterpart meeting. Here again we listened and learned and met more nice people. At the close of the meeting we rushed off to see if we could get in on the end of the bid session. We only saw a part of St. Paul and enjoyed what we saw. We spent the afternoon with our assistant chairman talking and sharing ideas. We also bent the ear of our general chairman Bob Byram with all our enthusiasm. He had a lot of patience with us. Then it was time to change, eat, and get back to the convention.

Saturday morning found us up and headed back to the convention center where I attended a panel on The California Progressive Squares and Ken took the Show Case of Ideas apart. From there is was sharing ideas and talking to old and new friends. We spent a short time with Florida's publicity chairman in the pressroom and toured the vendors (finally).

I must also say now that all of the committee members for the 50th National were as busy if not busier than we were, but they always looked happy with a smile on their faces and thoughts of 2001. We ate, changed, and were back in time for the Parade of States and the announcements for the 2002 Convention. St. Paul was the winner but, it looked like everyone was a winner. Both states merged together

congratulating and hugging and as the individual colors of their outfits turned into a beautiful rainbow I could see why I enjoyed being around all these great square dancers. I was wondering before the announcement how I would have felt if we had a state bidding against us last year and we had not won the bid. I thought I would feel very sad, as I'm sure New Orleans did, but, by the looks of the dancers on the floor, you would have thought the convention in 2002 was going to be in St. Paul, New Orleans. It was a marvelous feeling and made me proud to be part of this great activity that includes such wonderful people. After a few tips of dancing, we finished off the night at the California after-party and then back to the hotel. I for one was very tired but also full of enthusiastic feelings and thoughts of 1998 in Charlotte. Can't wait.

*Barbara and Ken Freeman
Torrance, California*

"HORISN' AROUND" WITH THE YELLOW ROCKERS AND JERRY STORY

North Carolina—The Old West End Gymnasium was the site of one of this year's most memorable dances with 262 dancers from 32 eastern N.C. clubs.

Jerry Story from Mission, Texas, showed why he is considered one of the premier callers in the country, as he put on a truly outstanding performance. His enthusiasm was contagious



Above: The Old West Gymnasium, site of this year's "most memorable dance" for the Yellow Rockers from Eastern N.C.

as he called Mainstream, Plus and A-2 tips to the 32 plus squares.

The gym was decorated by a committee headed by LeFreda Williams in the theme "Horsin' Around," which symbolized the world-famous horse country in the Sandhills area that surrounds West End.

The outside entrance was decorated with horse trailers, a horse racing buggy, and steeplechase jumping rails and standards, all of which were illuminated with mini lights.

Inside the gym, the stage area was turned into a corral with rails, saddles, boots, horse banners and other horse country paraphernalia. A full-size replica of a horse shared the stage with Jerry, but not the spotlight.

The Yellow Rockers have been in existence for twenty-one years and it was the dream of one of the founding members, Allen McDonald, to bring Jerry Story to West End. Allen spent a great deal of time to develop the club and to promote square dancing in the area but was never able to realize his dream to bring Jerry to the club. The Yellow Rockers dedicated the

evening to his memory and to his wife Virginia Cary McDonald, who is still an active member of the club.

Everyone had a great time "Horsin' Around" with Jerry Story!

James A. Taverner, President Yellow Rockers, Southern Pines, N.C.

CONTRA DANCE WEEKEND NEAR-RECORD ATTENDANCE

California—The 12th Annual San Diego Contra Dance Weekend enjoyed near-record attendance, being only a few couples shy of the previous high. As usual, California contra dancers were in the majority, but five out-of-state couples (not counting staff) attended.

Fred and Minnie Martin, from Stuart, Va., received the distance award, with Frank and Dorothy Gornowich of Green Cover Springs, Fla., a close second. The winner was finally determined by using a software program to find the highway distances, which was just over twenty miles. Roy and Janet Ballam attended from Coquitlam, British Columbia, their first time, and traveled with Neil and Irene Smith of Lynden, Wash., while Wally and Ann Cardwell of West Jordan, Utah, flew in for the occasion and a short vacation in the area.

Certificates for five years of attendance were presented to Dan Harrison and Pat Mallen of Chula Vista, Calif. This was also the tenth year the Moores and the Nickersons had worked together to staff the weekend. While it is the dancers who come every year that make the weekend a success, we also want to recognize that approximately twenty percent of the dancers were first time attendees.

Highlights of the program were the Rose Garden Parade, dancing in the patio garden, followed by a photo session, and the final Sunday session with live music by *The Old Twine*



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MEMBER - Square and Round Dance Music Producers Association

String Band. The staff was, once again, Paul and Mary Moore of Running Springs, Calif., Glen and Flo Nickerson of Kent, Wash., and Don Armstrong of Macks Creek, Mo.

Because of scheduling conflicts, the dates for the 13th San Diego Contra Dance Weekend have been moved to July 10–12, 1998. The change resulted in Don Armstrong having a conflict with a previously committed dance event in Denmark. Don and Shirley Ward of Sunland, Calif., will be the third staff couple for 1998. Don writes the contra dance columns for the *American Squaredance Magazine* and is well-known in the contra dance activity. The Moores and the Nickersons will continue on the staff.

The 13th San Diego Contra Dance Weekend will again be held at the University of San Diego. The package program includes all dancing, two night's lodging and meals from dinner on Friday through lunch on Sunday. Information and registration forms can be obtained from Paul and Mary Moore, PO Box 897, Running Springs, CA 92382; (909) 867-5366.

*Glen Nickerson
Kent, Wash.*

BRAVING THE HEAT

Illinois—The outside temperatures were in the 90s as about 1,250 dancers braved the heat to attend the 14th Annual State Council of Illinois Square Dance Association Convention, July 25–27, 1997. Inside the air-conditioned Peoria Civic Center the dancing and other programs were just fine.

Friday evening there were trail-end dances and cruising and dancing on a river boat. The convention ran from 9 a.m. to 11 p.m., Saturday, followed by after-parties, and 10 a.m. to 2 p.m., Sunday.

Halls were available for all programs of square dancing from Mainstream through Challenge, round dancing, clogging, contra and country western.

Vendors sold clothing, jewelry, records, craft items, badges and more. Introductions to Plus, Advanced, Challenge, DBD and rounds were conducted, along with a sewing clinic and fashion show.

We hope you can join us for next year's convention, which takes place July 24–26, 1998, at the Peoria Civic Center. Don't miss the fun!

*Photo and story by Jerry Holtz,
Peoria Heights, Ill.*

Below: Dancers, who danced outside at the 14th Annual State Council of Illinois Square Dance Association's Convention, braved temperatures in the 90s. Inside the Peoria Civic Center, though, "the dancing and other programs were just fine."





Above: The Angier Twirlers earned first place in the competition with nine other Tar Heel clubs for best display showing club activities and history. Club caller—Monk Moore.

8TH ANNUAL—A SUCCESS FOR TAR HEELS

North Carolina—The Angier Twirlers took the first prize of \$100 in the Showcase of Clubs at the 8th Annual N.C. State Convention, held in Raleigh, August 15–16. Second prize went to the Gold Leaf Squares of Wilson, and third prize to two clubs with a joint exhibit—the Pope Promenaders of Fayetteville and the Sandpipers of Sanford. A total of ten clubs representing all areas of the Tar Heel state entered the competition, which was judged by a group of unbiased Indiana square dancers. Each exhibit featured the activities and history of one club.

Including some 25 spectators, 610 dancers, callers, and cuers attended the convention, the first to be held in Raleigh. Among those in attendance were dancers from the two Carolinas, Virginia, and Indiana. Many of the attendees were guests at the North Raleigh Hilton, site of the convention. Three halls with 12,000 square feet of space were used for dancing at all levels as well as line dancing, contra, and two-step. Workshops were held for square, round, contra, and line dancers, with after-parties concluding both night's activities. Greensboro caller, Bob Harrelson coordinated the Friday evening after-party, which spot-lighted several comedy skits featuring the talents of Chick and Chris

Hicks of High Point. A highlight of the Saturday morning schedule was an information session on the 47th NSDC led by general chairman Gene Triplett of Matthews.

Approximately 30 couples modeled square dance attire in the Saturday afternoon fashion show narrated by Marie Oestreich, member of the Spinning Moors of Morresville. One of these was Michelle and Leon Duncan of Youngsville, who drew much attention with their 2 ½ year-old son Curtis. All three were dressed in red, white and blue, resembling an American Flag design. Curtis has attended the last three national conventions; he was only five months old when he attended the 1995 Convention in Birmingham. Door prizes of 47th NSDC souvenir items and gifts certificates from vendors were awarded to holders of winning tickets at the fashion show.

Several Hoosier dancers manned a table outside the dance halls and promoted the 48th NSDC to be held in Indianapolis in 1999.

At the federation business meeting Bob Harrelson, chairman of the President's Charity Ball, reported that, to date, clubs had turned in \$1,920 in dimes to support hospices throughout the state. One club—the Tanglefoots of Greensboro, collected \$841 in dimes. Benefit

Right: With their red, white and blue outfits, the Duncan family of Youngsville, N.C., was the focus of attention in the fashion show at the State Convention. Left to right, they are: Michelle, 2 ½ year-old Curtis, and Leon.



dances to support hospices will be held in eight North Carolina cities this fall. State Convention Chairman, Ralph Kornegay of Wilmington, announced that the 1998 Convention would be held August 14–15 at the North Raleigh Hilton and expressed the hope that attendance then would exceed the figure for the 1997 event.

The following federation officers were elected and will take office in January, 1998: President—Bill Grindel of Newton, Vice-president—Bill Stewart of Hendersonville, Secretary—Latrell Batten of High Point, and Treasurer—George Jackson of Pleasant Garden.

Veteran dancers at the convention observed with pleasure that youth attendance was higher than usual for this annual event. To illustrate, they pointed to one square at the Saturday night after-party in which seven of the eight dancers were under 18 years of age.

*Photos and story by Al Stewart
Greensboro, N.C.*



Left: Much of the credit for the success of the N.C. State Convention belongs to this group. They are, from left to right: David and Glenda Dick of Pinehurst; Ralph and Mary Ann Kornegay of Wilmington, and Lesley and Debbie Green of Durham.

OKLAHOMA'S COWBOY LOOP TO CELEBRATE 50 YEARS

Oklahoma—Cowboy Loops Square Dance Club of Oklahoma City invites all dancers to join them on January 31, 1998 to celebrate the club's 50th Anniversary.

On January 30, 1948, forty-two couples met for their first evening of dancing, to elect officers and name their new club. They named the new club "Cowboy Loop Square Dance Club" and have been dancing each first and third Friday nights ever since.

Joe Curtis called that first dance and music was furnished by the Brewer Band. Some of the original members had attended classes taught by Goldie Oakhus and Homer Howell when they were about the only two who knew much about square dancing.

To date, the club has had five callers. After Joe Curtis, Jack McCormick called for a while, followed by Wayne Rutherford, who left in 1964 due to ill health. During that time they danced to two other bands—Lee "Catfish" Inins Band and Cliff and Smiley's Band from Crescent, Okla. After Wayne resigned as a caller, the club hired Don Ashworth, a young caller from Enid, Okla., who called to records. Don and his wife Peggy came from Enid to serve the club for 18 years, calling his last dance on March 12, 1982. The club was fortunate in getting another bright and enthusiastic young caller, Danny Payne, who began calling for the club on April 2, 1982. We are hoping Danny and his wife Sharon will continue with the club for many more years.

For many years, Cowboy Loop was the only club in central Oklahoma to have round dancing before the grand march and between tips. Rounds were cued for many years by Paul and Edwina Gravett, who unselfishly and without pay, dedicated themselves to the advancement of round dancing. Following their retirement, Stan and Salena Baily cued rounds for the club. In 1993, Glen and G.G. Greer were hired to continue with the rounds program for the club.

In the early years, the club danced at the old Blossom Heath Dance Hall on the north side of Oklahoma City. Then it was announced that a new highway would be constructed across Oklahoma City and the hall would be destroyed. The Lion's Club announced they were building a new hall with a good wooden floor on Northwest 10th Street. The officers of Cowboy Loop quickly made a contract for the first and third Friday nights of each month and became the first renters of the new hall. Cowboy Loop still dances in this same hall.

Cowboy Loop has been the home club for many of the Central District and Oklahoma State officers including several state presidents during the past 50 years.

Cowboy Loop will celebrate its 50th Anniversary with a big, free dance in the "Made in Oklahoma" building at the Oklahoma State Fairgrounds in Oklahoma City. We are a Plus club, but there will be dancing for all levels. There will also be a live band and all dancers are invited. Please come and enjoy our celebration. For more information, call Glen and Mary Jo Hanks, chairpersons at (405) 262-7039.

Joe and Nadine Dyer, Moore, Oklahoma

LOTS O' FEET IN BATTLECREEK

Michigan—The 36th Michigan Square and Round Dance Convention held in Battle Creek, Mich., was a great success. The convention theme was "Bring Your Dancing Feet to Battle Creek." Over 1,700 happy dancing feet were shuffling and gliding to the beautiful sound of 42 callers, 27 cuers and 3 contra instructors. The sound system, dance floor, restaurants and hotel facilities were truly outstanding.

The convention started with a trail-end dance in the Atrium at McCamly Plaza. The Atrium is surrounded by many restaurants and small shops, which was ideal for spectators and passersby to see the dancing.

Friday is always fun as it provides you an opportunity to renew old acquaintances and make many new friends. Friday evening was capped-off by a "Night Owls" round dance after-party.

Saturday was a day of dancing and socializing. In addition to twelve hours of dancing, there was a fantastic fashion show, a sewing seminar and an evening program. Caller Dick Duckham was the emcee for the program, which included exhibition dancing by country dancers from Kalamazoo, Mich., Circle of Friends dancers, Michigan in Motion dancers and the Maycroft Square Tappers. The program ended with the traditional grand march. What a beautiful sight, and what a wonderful feeling you have participating in such a "grand" event. Saturday ended with a "Saturday Night Fever" after-party. Jerry Cokewell was the organizer and emcee for the party. The "fever" was intense; the room was packed and the floor vibrated to the beat of all singing calls and the wildest and craziest dancing you can imagine.

Sunday was casual day, a day of dancing, winding down and saying goodbye until next year's convention.

General Chairpersons Lloyd and Linda Catey of Grand Ledge, Mich., and the entire convention committees/volunteers are to be congratulated for their hard work and dedication in organizing the convention. Next year's convention will also be held in Battle Creek, Mich., from August 14-16, 1998. General Chairper-

sons will be Tom and Noreen Sidnam of Battle Creek. We would love to have you come and join us.

Fred and Netty Wellman, 1998 Convention Publicity Chairpersons, East Lansing, Mich.

ASD

CORRECTIONS and APOLOGIES



LATE SEPTEMBER!

Was your September as late as ours? We apologize if it was. Our mailing house mailed it on time, but it seems that it sat at the post office for a week or so before we discovered the problem. No one at the post office is fessing up to messing up, so to speak, so your guess is as good as ours as to what really happened.

If you still have not received your September issue, we send our regrets. Due to a shortage of the September issue, we cannot provide replacement issues, but we will be happy to extend your subscription by one month. We'll keep our fingers crossed and hope the postal service comes through for us afterall. ASD



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DANCING IN THE SHADOWS

SPEC PRESS

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A comfortable P-3+2 (fan & hockey stick) cha cha to good music.

A WONDERFUL TIME UP THERE

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A good fun type P-2+2 (strolling vine, whaletail two step to a real swinging Pat Boone spiritual.

COME A LITTLE BIT CLOSER

COLL 6016

Choreography by Ray & Virginia Walz
An easy going P-2+2 (cucaracha & lariat) two step to Jay and The Americans vocal.

HERE COMES JOSÉ

COLL 6016

Choreography by Mary & J.D. Norris
A P-4 rumba to the same record as above.

WALTZ WITH US

SPEC PRESS

Choreography by Carlos & Nancy Esqueda
A P-6 waltz to pretty music.

CAROLINA MOON VI

SPEC PRESS

Choreography by Ron & Ree Rumble
A P-6 waltz written to the same popular record as the P-3 routine.

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ROPER 240

Choreography by Brent & Mickey Moore
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MCA S7 55155

Choreography by Gil & Odeyene Myers
A little different 4-part P-3+2 cha cha to a good Tracy Byrd vocal.

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MCA S7 55155

Choreography by Loretta & Don Hanhurst
An easy going P-2 two step to a good Tracy Byrd vocal.

COTTAGE FOR SALE

ELEKTRA 7-64875

Choreography by Marge & Branch Gassoway
A very easy P-2 two step to a good Natalie Cole vocal.

WALTZ ACROSS TEXAS

COLL 90214

Choreography by Gene & Lois Nobel
A comfortable P-2 waltz to a good Ernest Tubbs vocal.

WALTZ ACROSS TEXAS

COLL 90214

Choreography by Gene & Linda Krueger
A nice P-2 waltz to the same record as above.

SHE'S TOO YOUNG

SPEC PRESS

Choreography by Don & Linda Hichman
An interesting P-3+ (op rev trn cl fin, diamond trn) tango to a catchy vocal.

RAINY BLUE FOX-TROT

SPEC PRESS

Choreography by Don & Linda Hichman
A nice P-5+2 (ck rev slip & spin & twist) Fox-trot to great music.

HOW WONDERFUL TO KNOW

SPEC PRESS

Choreography by Gene & Lois Noble
A nice P-4 rumba with a "Kiki Box" to good music.

FORGIVE ME FOX-TROT
SPEC PRESS
Choreography by Gene & Lois Noble
A P-5 Fox-trot to a good vocal.

LET'S
ROUND
DANCE



FEEDBACK

Concern

I have read the August 1997, issue with great interest, as I do every issue. I have to agree with Allen Finkenaur that the program must be changed if square dancing is going to survive... We are getting fewer in number and older in age every year. We can have all kinds of great ideas for recruitment, the only problem is none of them work. People are simply not interested in what we have to offer and they have not been for several years.

In response to the Dennison's comments, I agree that the dress code should be relaxed, if not totally done away with.

As for the ethics of signing a graduation certificate, I would never, ever tell someone to go bowling instead of hanging in there with the club. I have never even considered not signing a graduation certificate. Some of the dancers that execute the movements the worst are among the best club members, really fine people.

Another consideration: the people sent away are the best *un-salesmen* to be found. You may rest assured that any of their friends, family, church or workplace friends will never be square dancers if they talk to these folks first. Fortunately, we have no people in our club with this attitude.

Squarely yours,
Milt Bennett
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HEMLINE



by Phyllis Mugrage

This month I will discuss using what you already have to create a sewing space in your home. A little used extra bedroom, den, attic, or basement are very obvious choices for this type of makeover. But you are saying as you read this, "I don't have any of those available to me." Take a walking tour of your home with an open mind and look for places and/or spaces you might be able to take over for a sewing room and/or storage.

A large walk-in closet makes a perfect sewing hide-away. Place a table or desk against one wall to hold your sewing machine and serger. Have an electrician add outlets and as much light as possible, including recessed or track lighting over the sewing area. Use as much wire shelving as possible to keep the space light and airy. (Remember, fabric and sewing books are heavy and will require extra support to hold the weight.)

Or, you might rethink your living and private spaces. If your family really "lives" in the family room and you rarely use the living room, or if a large master suite is rarely used for more than sleeping, wouldn't the space be better used by turning it into a sewing room? A little used office, den or guest bedroom can be refitted for double duty.

A large family room might offer an opportunity to create a sewing nook. Divide the space by placing a bank of bookcases out from the wall, then upholster their backs with batting and decorator fabric to create a pretty backdrop—it

Please send your comments, questions, or suggestions to:
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also makes a great bulletin board for tacking up sewing ideas and pattern pieces. Or you might place banks of bookcases back to back for storage in both areas. If you want to close off your space, use a decorative folding screen to hide it from view when you are not working there.

If the above options still aren't possible for you, consider buying a single piece of furniture that can be adapted for or retrofitted to become a sewing center. A cabinet and desk-in-one is the perfect candidate for sewing. Open the cabinet door to reveal a drop-down desk and plenty of shelves for sewing tools and supplies. There is even space for your computer and a pull-out keyboard shelf. Some models also include built in power strips and lighting. If possible, purchase a unit with a color interior to make it easier to see inside the storage areas. You'll probably need to store your fabric and ironing board elsewhere, then bring them to the sewing area when you need them.

Often armoires and entertainment centers can be retrofitted, with a little imagination, to a functional sewing center by getting someone to build you a pull-out or drop-down table

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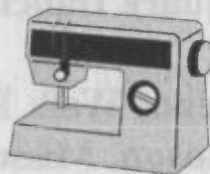
(usually the center of the entertainment center is not at the right height) the right height and sturdy enough to hold your machine. Adding extra shelves to where the TV would normally go gives a goodly amount of storage for your sewing needs. Other ready-made options to look at are computer desks, islands and modular shelves and table extensions.

Good lighting is as essential as a good place to work. If you are lucky enough to have windows for natural lighting, you can enjoy the outdoors while you willingly stay indoors with your machine. In addition to general overall lighting from a ceiling fixture, consider adding lighting over the various task areas in your space. This can be as simple as investing in a small halogen bulb desk lamp with an

adjustable arm that you can easily move from sewing machine to serger. Position it so that it does not throw shadows.

I hope that this has given you some good ideas or at least made you look at the space around you in a different light, so to speak.

Until next month. Happy Dancing and Creative Sewing. *ASD*



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CALLERLAB VIEWPOINTS

Square Dancing at the Lawrence Welk Resort Branson, Missouri

by Jerry Junck
current Chairman of CALLERLAB

What thoughts come to mind when you hear the name Lawrence Welk? Doesn't the name Lawrence Welk restore images of the television show and all the evenings spent watching the Welk family of stars? Doesn't it bring back memories of the Lennon Sisters, JoAnn Castle, Ken Delo, Jack Immel and many more? Great memories! But the one thing most associated with Lawrence Welk is ballroom dancing. Dancing and dance music were his passion.

This past July 11, 12 and 13, the name Lawrence Welk became associated with a different form of dancing—square dancing! That's right. Square dancing! The Lawrence Welk Resort in Branson, Missouri, sponsored a square dance weekend! For three days, dancers not only enjoyed square and round dancing, but the Lennon Brothers Breakfast Show and the Lawrence Welk Show as well. It truly was quite an event.

The staff included callers Larry Letson of McAllen, Texas, Jerry Junck of Carroll, Nebraska, and cuers John and Bev Chunka of Omaha, Nebraska. Also included as part of the staff was country singer Ava Barber, who had been a member of the Lawrence Welk Show from 1974 until 1982. She was invited to be a special host for the dancers and was an absolute delight. She even tried her hand at calling with Larry and Jerry!

This was the first time the Welk Resort has sponsored square dancing. To my knowledge, it is also the first time square dancing has been sponsored by any major entertainment

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corporation. The only negative that evening was that the dancing was outside and it was very warm. Dancing was on a wood floor located under a large circus tent. Had the weather been cooler, it would have been great.

The management and staff of the resort made every effort to accommodate the dancers. Both of the afternoon dance sessions were held in the air-conditioned lobby of the theater. The weekend package included three nights at the Welk Resort Hotel, the Lennon Brothers Morning Show, and the Lawrence Welk Show, plus the three days of square and round dancing. Also included were after-parties following each of the three nights of dancing. Friday night was the Ava Barber Show, Saturday was done by the callers, and Sunday evening the Lennon Sisters, JoAnn Castle and the entire Welk Show performers entertained the dancers! It was enjoyable and exciting to see.

Square dancing has long been searching for just such an opportunity as this. Hopefully, this weekend can be continued. If you attend the Lawrence Welk Theater in Branson, be sure to inform the staff that you are a square dancer and thank them for sponsoring square dancing at the resort. My sincere thanks to Lawrence Welk's grandson, John Frederick, Dan Lennon, and the entire Welk organization for the courtesy and hospitality extended to everyone. ASD

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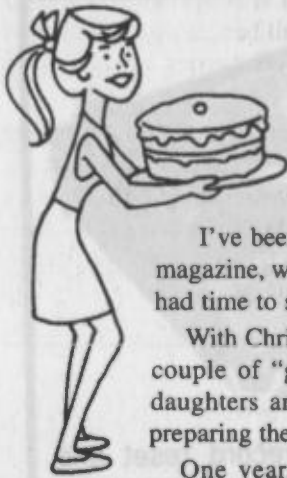
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BREADLINE

by Dorothy Walker

I've been asked every month, "Where's *Breadline*?!" With the sale of the magazine, we've been busy taking care of loose ends and such—I just have not had time to sit down and write my article. So, without further ado, here 'tis.

With Christmas just around the corner, I thought it would be nice to share a couple of "gifts from the kitchen" ideas. Instead of baking this year, my daughters and I plan to give homemade mixes along with instructions for preparing them, placed in baskets we've been collecting all year.

One year, we gave different flavored coffee and hot chocolate mixes packaged in little jars, which everyone seemed to enjoy. Anything homemade in our family is very much appreciated. We realize how busy life can be, working and raising our families or taking care of those who need our attention.

I look forward to spending some *fun* time with my girls, deciding who gets what mix or basket and stuffing the baskets full of little goodies. Why not find someone you would enjoy spending an afternoon with in the kitchen? Let me know what you think.

THE KEEPING CAKE

This cake is rich with cranberries, orange peel and various spices and will keep up to three months (hence the name) in a cool, dry place. To make this cake look extra special and to add a little keepsake, place your finished cake in a brown paper bag or one of those wonderful printed bags, fold it over a couple of times and attach an ornament or pin to the top of the bag.

Ingredients:

- 3 Cups cranberries, rinsed and divided
- $\frac{3}{4}$ Cup granulated sugar
- $\frac{1}{2}$ teaspoon grated orange peel
- $2\frac{1}{4}$ Cups all-purpose flour
- 2 Cups firmly packed brown sugar
- 2 teaspoons ground cinnamon
- $\frac{1}{2}$ teaspoon ground nutmeg
- $\frac{1}{2}$ teaspoon ground allspice
- $\frac{1}{4}$ teaspoon ground cloves
- 2 teaspoons baking soda
- 1 teaspoon salt
- 2 eggs
- $\frac{3}{4}$ Cup sour cream
- $\frac{1}{2}$ Cup sour cream
- $\frac{1}{2}$ Cup butter or margarine, melted
- 1 Cup coarsely chopped pecans

Preheat the oven to 350 degrees. In a large saucepan, combine 1 ½ cups cranberries, sugar and orange peel. Bring to a boil and cook, stirring constantly, until berries pop and mixture thickens (about 5 minutes). Remove from heat. Chop remaining cranberries and add to the cranberry mixture; cool.

In a large bowl, combine flour, brown sugar, cinnamon, nutmeg, allspice, cloves, baking soda and salt. In another bowl, beat eggs with sour cream. Stir egg mixture into dry mixture. Stir in butter, cranberry mixture and pecans. Pour batter into two greased and floured 8 ½ x 4 ½-inch loaf pans and bake 1 hour, or until a toothpick inserted in the center comes out clean.

Cool the cakes in the pans 10 minutes before removing from pans and cooling completely on wire racks. Wrap cakes in aluminum foil and allow to age 1 week. The flavor will continue to improve over several weeks. Makes two cakes.



Here's a different sort of recipe, one your friends' dogs will be sure to enjoy! This recipe calls for a 2 ½-inch long bone-shaped cookie cutter, but you can use other shapes for variety. Try one that's shaped like a cat, for instance, or a cow.

A couple of ways to wrap up these little goodies would be to use small paper bags with a "window." Another idea is to place the biscuits in a new dog food dish, wrap it in colored or clear wrap and tie it up with red and green ribbon. You could even go so far as to make your own little cloth bags and tie them closed with yarn and attach a small dog-safe toy. I'm sure you'll have lots of fun with this one!



DOGGIE BISCUITS

Ingredients:

- 2 ¼ Cups whole wheat flour
- ½ Cup nonfat dry milk
- 1 egg
- ½ Cup vegetable oil
- 1 Beef bouillon cube, dissolved in a ½ cup water
- 1 Tablespoon brown sugar

Preheat oven to 300 degrees. In a large mixing bowl, combine all ingredients, stirring until well blended. Knead dough for 2 minutes. On a floured surface, use a floured rolling pin to roll out dough to ¼-inch thickness. Use a 2 ½-inch long bone-shaped cookie cutter to cut out bones.

Bake 30 minutes on an ungreased baking sheet. Remove from pan and cool on wire rack. Makes about 4 dozen dog bones.



By the way, I'd like to thank those of you who helped me celebrate (and, yes, even those who rubbed it in!) my 40th birthday. You know who you are. It was one of the most memorable birthdays I have yet to celebrate, mainly because of one of the gifts I received from my husband, Deni. Just after midnight of September 23, he presented me with a certificate to tandem skydive—when I get my nerve up! It's something I have always talked about doing but have never had the nerve to see it through. Well, I guess Deni got tired of all the talk and decided to call my bluff. I'll let you know how it turns out. Remember me in your prayers! ASD

A Call for Elegance

By Edwin Johnson
Ponte Verda Beach, Florida



Some square dancers perform with such smooth elegance that they're a joy to watch. Unfortunately, these classy people are only a tiny fraction of the square dance population. Instead of encouraging grace and elegant style, callers have opted to make dancing interesting by challenging dancers with faster and faster and trickier and trickier call patterns. The result is a kind of awkward lurching around the square at a frenzied pace that only the highly skilled can manage without error. Grace and elegance? Forget it! More serious, the excessive demands on the dancer's body and nervous system may even be accelerating the onset of health problems in our heavily senior-based crowd.

On a recent dance night, the Jacksonville (Fla.) Rollaways' Mainstream class left the hall after lessons and caller Ken Miller remarked, "Where did everybody go?"

We had only three squares of regulars left and by the last tip only one square. I'm not saying they all limped off to see their doctors, but I'll wager a lot of Bengay was used by bedtime. Speed and tricks are okay for a tip or two, but when you pound away at it all night and the bodies aren't young, well, you really don't need to ponder the "Why" behind Ken's "Where did everybody go?"

Concern has been voiced locally that the square dance population is on the decline and while it isn't a desperate situation yet, we do seem to be losing dancers faster than we can recruit new ones. Lack of interest, more than health, may be the cause. Speed and tricks have not kept our dancer

interested. Something more is needed and I believe caller Ken Miller has come up with it.

The week following his loaded question, Ken put the Rollaways' regulars through several innovative, fancy and intricate sequences AT REDUCED SPEED. He admitted he'd worked these patterns out on a tabletop with checkers and wasn't too sure humans could perform them. It took several breakdowns but we finally got them okay and were all smiles. No one seemed to miss the fast pace and trickery.

I'd like to add to Ken's beginning by suggesting that we slow the mph down a little bit and spend part of each dance teaching and practicing grace of movement and elegance and style. This would be a skill challenge that should interest all dancers, young or old.

Prospective students would then watch us dance and think, "That's beautiful. I wish I could do that." Instead of thinking as they do now, "That's so fast and tricky I could never do it."

Square dancing is a wonderful tradition whose roots trace back to a time of gentility and social graces. We clever moderns feel we know better than our forefathers and are trying to pump it up with our usual reckless craze for speed. But, as the hare found out, the race does not always go to the swift. AS/D



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Phase II

WRD

Charmaine Two (Smarrelli)-TS
Flip of Skyline in the Night-SP
Let's Swing (Winter)
Grenn 14124 or 17082

NJRD

Aleena (Bond)-TS "Cherokee Boogie"
Arista 07822-13039-7SA
Lover's Question (Hurst) TS
Atlantic OS J3032/Clyde McPhatter
Charmaine Two (Smarrelli)-TS

Phase III/IV

WRD

Magic of a Girl (Herr) III+2-R
Runner up: *You Belong to Me* (Noble)

NJRD

Tonight Rumba (Tonks) III+2
Roper 262
Secretly (Valenta) III+1-TS/C
Col 0245B/Jimmy Rogers
Milica (Ward)
Vernon VR-014

Phase IV

WRD

First Kiss (Paull) +1-W

Some Teaches from Texas

Abilene-Jim & Kathy Oliver
Para Esto (Roberts)
Esta Rumba (Barton)
She's got the Rhythm (Robertson)
Austin-Aubrey & Joann Smelser
Send Her Roses (Palmquist)
Waltz Tramonte (Britton)
Sweet Sarah Cha (Newton)
Shadows in the Moonlight (Slater)

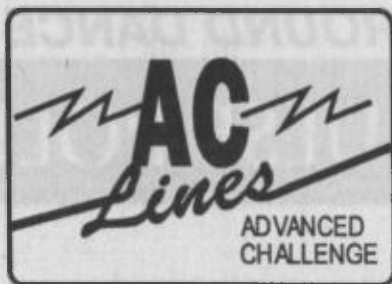
Dallas/Ft. Worth-Art & Sylvia Moore
El Caco (Easterday)
Chardonney (Easterday)
Are You Still Mine (Goss)
I'd do Anything (Palmquist)
Anniversary Waltz (A/S Moore)

DRDC Top Teaches as Reported in the September 1997 Newsletter

- Bahama Mama* (Rumble) IV-C
- Esta Rumba* (Barton) III+2
- Village Waltz* (Rother) V
Tenderly (Rumble) V-W
- Snowy Foxtrot* (Goss) VI
- You by My Side* (Buck) V+1-FT
Shady Lane Rumba (Buck) IV
First Snowfall (B/M Moore) VI
Burnin' (Rumble) II-TS
Banana Boat Cha (Anderson) V+2
- Clancy's Sleepy Time Gal* (Roberts) II+2
When You Love Me (B/M Moore)
- Music, Music, Music* (Hoffman) II+1
Erotica (B/M Moore) V+2
Dream of Me (Broadwater) V
- More and More Every Day* (Lawson) V-FT
Rio Tango (Barton) IV
Pensado En Ti (Esquenda) VI
- Magic of a Girl* (Herr) III+2-R
Goody, Goody (Rumble) II-TS
Dance All Night (B/M Moore)
Button up Your Overcoat & Quickstep
(Rotscheid) IV
A.T. & S.F. Jive (Slimcenski) III
Asi Asi Mambo (Shihata) VI
Mr. Aladdin (Easterday) VI-QS
- Won't You Foxtrot* (Molitoris)
With You (Robertson) IV-B
Old Rocking Chair (Buck) III+2
Lucky Lefty (Waldorf)
King of the Road (Koozer) III
It's a Little too Late (Krueger)
Blue Coast (Bond)
Happy Time Jive (Rother) IV
Evelyn (Buck) III-W
No Lady (Broadwater) VI
Twelfth of Never (Lovelace) IV
Jennell's Serenade (Blackford)

KEY :

AFT - American Fox-trot	J - Jive	S - Samba	WCS - West Coast Swing
B - Bolero	M - Mambo	SP - Special Pressing	* ROUNDALAB ROQ
C - Cha Cha	MX - Mixed	STS - Slow Two-Step	** Classic Rounds of the Month
FT - Fox-trot	PD - Pasa Doble	T - Tango	
	QS - Quickstep	TS - Two-Step	
	R - Rumba	WZ - Waltz	



by
Ed Foote



BAD ADVANCED CHOREOGRAPHY

This month's column is directed to callers, because of the ongoing use of material using Advanced calls, which is not smooth for the dancers. The following material should not be used.

1. HEADS WHEEL THRU—VEER LEFT. This combination is widely used, because it is an easy way to start a sequence with an Advanced call and finish in two-faced lines. However, this combination is awkward for the girls, because they are making a sharp turn to the right for the Wheel Thru and then must reverse direction to veer back to the left. Because most callers are men, they often do not think about whether choreography is smooth for the ladies, and the result is widespread use of this awkward combination.

What should be called is "Heads Lead Right—Veer Left," because it is much smoother for the girls. The action of Lead Right is a sweeping motion that enables the girls to blend easily into the Veer Left.

2. FROM PARALLEL WAVES: CENTERS RUN, CROSS OVER CIRCULATE. This combination is also widely used, but consider the couple facing in after the Centers Run. The end dancer

(former center) has forward momentum, but on Cross Over Circulate the center must go in front of the end dancer. This means the end dancer must come to an abrupt halt to allow the center dancers to go first, and this abrupt halt is awkward.

Also, in doing the Centers Run the ends had to dodge to the right. To do an immediate Cross Over Circulate means they must reverse direction back to their left.

The solution: After the Centers Run and before the Cross Over Circulate, insert **Centers Trade**. This helps erase the effect of the dodge for the original ends and smoothes out the call for all the dancers.

Example: From standard waves with boys as ends and girls as centers: **Do not call:** Swing Thru—Boys Run—Cross Over Circulate. **Instead, call:** Swing Thru—Boys Run—Girls Trade—Cross Over Circulate.

3. FROM LINES FACING OUT: WHEEL & DEAL, SPIN THE WINDMILL LEFT. This is a reversal of body flow for the original left-hand couple in the line facing out. The Wheel & Deal has them moving toward their right, then they are directed to move to the left. Even if the Spin the Windmill command is given quickly, it is still not very smooth for them.



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The solution: After the Wheel & Deal, call: Spin the Windmill **Right**. This dances very smooth.

4. CHAIN REACTION—ACEY DEUCEY, OR MOTIVATE—ACEY DEUCEY. These combinations should not be used, because it is overflow for the centers. The first call finishes with a Cast $\frac{3}{4}$ for the centers, Acy Deucey has the centers doing another Cast $\frac{1}{2}$. Any turning motion over 360 degrees is considered excessive.

Some callers use these combinations, either as prepared material or in sight calling, because

they see that the Acy Deucey will give then either a Right & Left Grand get-out or will bring them close to their corner. But the effect is terrible for the centers and these combinations should be avoided.

Note that the combination of **Acy Deucey—Motivate** is even worse. Consider the center facing in. The Acy Deucey is a Cast $\frac{1}{2}$, the initial All 8 Circulate for the Motivate is another cast $\frac{1}{2}$ action without hands, and this is followed by the centers casting $\frac{3}{4}$. The result is a 1 $\frac{3}{4}$ casting motion, which is awful overflow. ASD

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Do-Sa-Do Club Emphasizes the Positive

by Robert C. Niklaus
Shelbyville, Texas

Everybody bemoans the fact that square dancing attendance is slowly going down, but nobody does anything about it except offer theories on why instead of doing something about it. Our Do-Sa-Do club is in the same boat, barely keeping alive, but still trying.

Let me offer some concrete suggestions that do work. First thing is exposure to the public by lots of demos at fairs, town festivals, churches, schools, and nursing homes...yes, nursing homes. You won't get any recruits from the residents, but they have kinfolk who visit that will be told how nice it was to enjoy the demo.

Is your attendance down? Traveling, a flood of flyers and banner stealing, plus decent callers are the only solution. If you go to other clubs and get their banner, they've got to come to you. Take a hard look at the callers you book and remind yourself how many times you didn't go to a particular club dance because they had a lousy caller. Don't book a ho-hum caller just because he's cheap. We've found that a good caller brings good attendance.

Texas has an annual ticket sales drawing for their state convention, offering a new pickup truck and \$3,000 and \$1,000 shopping sprees to the winners. The individual clubs get forty-percent of tickets sold, so we get out and hustle, selling tickets to the general public at places like Wal-Mart, who is usually very generous in helping us. Plus (a very big plus) it gives exposure. Be sure to wear dance attire, use appropriate signs and be aggressive. Hand

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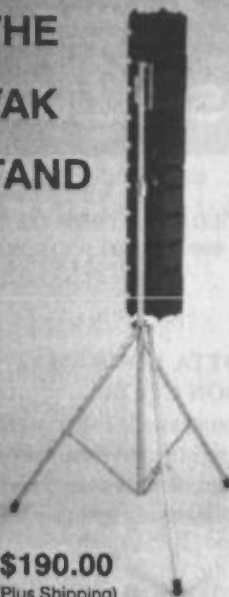
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out cards to sign up prospective students. Workshop...it is up to the members to insure the caller makes workshops interesting and instructional. How about costs? If the caller fee is getting too high, see about doing it on a percentage basis and, in this way, it behooves the caller to be more involved with acquiring new students. Another big cost and headache is the dance hall, especially in small towns. See the mayor and see if something can't be worked out, reminding him that dancers vote too.

Then there is always the problem (?) of too many solo dancers, primarily the ladies. Hey, people, the gals outlive us! These gals are the same ladies that offered years of club service when their husbands were around, so wouldn't you men like your widow to be welcomed into the square? All the married guys should dance one or two tips with our solo ladies, making sure they all dance at least twice. Remember, they pay their way in, bring food and help on committees. In short, you owe them!

Too often dancers quit due to bad manners of a few individuals, whether it be rough handling, language, or because they are being avoided due to their lack of dance skills. James

Jeter, a great caller from Carthage, Texas, and our square dance teacher from years back, told each of his students that you can dance with Adolph Hitler in the square as long as he behaves himself. I personally usually dance with the least skilled dancer and try to offer helpful hints. Besides, isn't it a left-handed ego trip when you can successfully pull a weak dancer through while giving that dancer a huge confidence boost? For that individual creating disharmony, quietly take him aside and have a meaningful chat.

Unfortunately, ten percent of any organization does all the work. One way to enlist more participation is to "volunteer" those who hold back, assign the job to that person who does the most griping, and, if you are president—delegate, delegate, delegate. You cannot and must not do it all by yourself. If you are nominated for office, by all means, take the job and launch into it with gusto...you just might discover you like it and have a talent for it.

If you truly love square dancing, you're just going to work to keep it alive. Simply attending dances doesn't cut it! Get involved if you want to save our national dance. ASD



BY TOM DILLANDER

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CAR-35

YOU GOTTA LOVE THAT

Caller: DON COOK

Heads promenade 1/2 way, walk in square thru four, right & left thru, veer left, Ferris wheel, zoom, double pass thru, leaders partner trade, swing and promenade.

DJ-126

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Heads promenade 1/2 way, walk in square thru four, right & left thru, veer left, Ferris wheel, square thru three, swing and promenade.

BS-2438

LINGER AWHILE

Caller: JOHNNY WYKOFF

Heads roll away, star thru, do-sa-do, swing thru, boys run right, 1/2 tag the line, scoot back, scoot back again, swing and promenade.

EAG-3403

I LOVE YOU HONEY

Caller: SUSANELAINE PACKER

Heads promenade 1/2, walk in right & left thru, square thru four, do-sa-do, eight chain four, swing corner and promenade.

GMP-918

GONE, GONE, GONE

Callers: J. STORY & T. OXENDINE

Heads square thru four, right & left thru, veer left, circulate, Ferris wheel, double pass thru, leaders partner trade, slide thru, square thru three, swing and promenade.

RYL-231

I'LL FLY AWAY

Caller: TONY OXENDINE

Heads square thru four, do-sa-do, swing thru, spin the top, right & left thru, flutter wheel, sweep 1/4, swing and promenade.

BM-187

STEPPING OUT

Caller: JEANNE BRISCOE

Side ladies chain, heads lead right, circle to a line, touch 1/4, scoot back, all eight circulate, walk & dodge, partner trade, siide thru, cross trail, swing corner, left allemand, promenade.

D-79

I FEEL THE COUNTRY CALLIN' ME

Caller: KENT NYMAN

Heads promenade 1/2, walk in square thru four, swing thru boys run, Ferris wheel, square thru three, swing and promenade.

PR-1147

GEORGIA RAIN

Caller: AL HORN

Heads square thru four, do-sa-do (ow), spin chain thru, girls circulate twice, turn thru, allemande left, turn thru, swing and promenade.

UTE-34

REACH OUT AND TOUCH A HAND

Caller: WAYNE CRAWFORD

Heads promenade 1/2, walk in square thru four, right & left thru, veer left, Ferris wheel, center four touch 1/4, box circulate twice, swing and promenade.

WC-101

ON A GOOD NIGHT

Caller: JERRY GRIFFIN

Heads square thru four, do-sa-do, swing thru, boys run right, couples circulate, wheel & deal, pass thru, trade by, swing and promenade.



RBC-002

GOD BLESS AMERICA

Caller: **CAL GOLDEN**

Heads promenade 1/2, walk in right & left thru, flutter wheel, sweep 1/4, pass thru, right & left thru, veer left, Ferris wheel, centers pass thru, swing and promenade.

CIM-109

TEXAS FIDDLE MAN

Caller: **JET ROBERTS**

Heads square thru four, right & left thru, veer left, ladies hinge, diamond circulate, flip the diamond, girls trade, explode the wave, square thru three, swing and promenade. *ASD*



THE CALLERLAB FOUNDATION

For the Preservation and Promotion of Square Dancing

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

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

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

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

For additional information, contact a local CALLERLAB member or the Foundation Office at (507) 288-5121.

Ottawa:

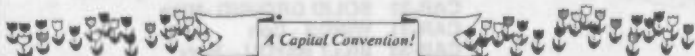
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DANDY IDEA

While browsing on the Internet, we came across the following fun dandy ideas to try with your club.

Dick Gaskill (dickg@ag3d.com) says, "Here's some fun stuff that we do at our class graduation..."

The Cake Walk: Put a cake on the floor in the middle of the square, make sure everyone sees it, then blindfold everyone. Replace the cake with a pan of shaving cream or damp (not wet) sponges. Then call the tip—things like up to the middle and back get a lot of laughs. Oh! Have them take their shoes off first!

Togetherness: Tie a rope around the outside of the square. The object is to keep the rope from falling to the ground while dancing the tip—without touching the rope with your hands.

The Bagger: Put paper shopping bags over everyone's head in the square and call the tip. It's the same as blindfolding them.

The Balloon Walk: Everyone in the square has a balloon between their legs while doing the tip. Using balloons filled with helium is even more funny!

Shoe boxes on the feet: Harder to keep on than shoes.

And from P. Wilson-pjw@unicom.net comes this idea...

Put paper sacks on their feet! Dancers step into paper grocery store bags and try to dance and keep the bags on the feet!

Isn't having fun what square dancing is all about? ASD

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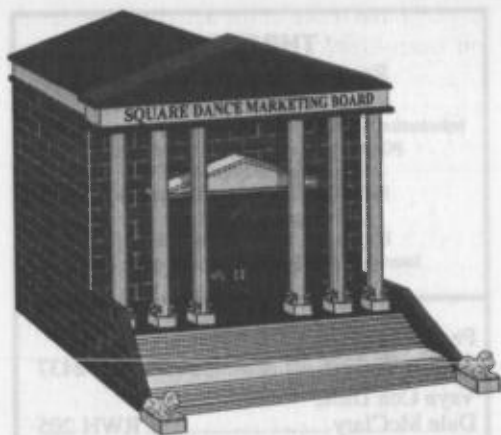
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THE SQUARE DANCE MARKETING BOARD

What Can You Do With Five Thousand Dollars?

By Eddie Powell
Reynoldsburg, Ohio

The Square Dance Marketing Board has been offered that challenge—"What can you do with \$5,000?" by the Central Ohio Corporation of Dance Clubs, Inc. The intent is to market square dancing to the Central Ohio community and increase class sizes for the upcoming 1997-98 square dance season. Plans are being formulated now, aimed at providing the most "bang for the buck," so to speak. Under consideration are radio, television, newspaper, magazine, outdoor and other media. Consideration is being given to maximum effectiveness based on reach and frequency estimates and the associated costs of obtaining acceptable levels.

Guerrilla marketing techniques are also being explored, that is, non-traditional means of reaching people and persuading them to become involved in the square dance activity. Ideas being given consideration center around attracting positive attention to the activity while being outside the normal avenues of mass marketing. For example, arranging for square dancers to canvas neighborhoods and distribute information while wearing western outfits, provides a unique means of meeting people and interacting one-on-one while allowing for an event type status that the news media may choose to

report on. Should you have suggestions, please do not hesitate to forward them on to The Square Dance Marketing Board.

Marketing of this activity is not something that can be done alone, it takes all of us, doing our part and pulling in the same direction. The Square Dance Marketing Board is designed to provide focus, direction, a central theme and marketing materials that further our packaging/marketing efforts. A unified front, a unified approach, and a unified collective effort are paramount to the success of these efforts. We need to view square dancing as our brand like *Oreo*® is a brand, with different levels and different genres like rounds, contra, country western and clogging being our line extensions, like *Oreo*® has regular cookies, lite cookies, ice cream, candy bars, and the like. Behind closed doors each line extension may have agendas and issues but the public sees only a unified brand being marketed and positioned against other competitors in the marketplace.

Who are our competitors?

Other recreations like golf, bowling, hiking and cycling, certainly, but so too, other healthy aerobic-type activities like jazzercise, step aerobics, workout tapes and

similar fitness programs. In addition, dance genres outside our square dance umbrella provide direct competition for dancers already on a floor enjoying "dance" somewhere.

*What makes square dancing
(the umbrella activity)
unique from our competition?*

The social aspect, the mental stimulation available through different levels and different genres, the team building aspect, the self esteem and sense of accomplishment provided immediately and the wholesome family values atmosphere. Cost and accessibility to dance events and locations can also be positive considerations as well as being able to involve entire families in one quality-time activity.

*What are our negatives
compared to our competition?*

Ease of entrance being allowed only after a series of lessons that may seem too long or uninviting, the requirements of costume, the

concept that much of the activity is centered on team-type/couple participation versus individual participation in competitors, accessibility to dance events and locations, lack of youth (teen and younger) in many dances and clubs, the concept of "joining" or feeling it necessary "to belong" to a club or unit to be "accepted," demands made upon time/schedule to provide refreshments, serve as officers, arrange dances and other "duties" of the activity, external pressures of time and family commitments, for example.

All of these and more are considerations that must be weighed, evaluated and assigned priorities prior to the actual development of a campaign that even hopes to achieve some level of success. Otherwise, the entire campaign may be as off-base as Beaver Cleaver and Wally trying to sell beauty cream to hard core Harley riders over the Internet. Ain't gonna happen!

Hey, Square Dance Marketing Board—What can you do with \$5,000? Well, hang on to your hat and just wait and see! ASD

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What's Going On In Square Dancing

Battle Creek is G-r-r-r-eat in 1998

Michigan—That's Battle Creek, Michigan, for the 37th Michigan Square and Round Dance Convention. Three days of dancing and fun, August 14–16, 1998, at the Kellogg Arena and McCamly Place in Battle Creek, Michigan. All dancing will be under one roof. This is a beautiful facility centrally located in downtown Battle Creek.

The festivities begin on August 14 with a Trails-End Dance from 3:00 to 5:00 p.m. A full slate of dancing begins at 7:00 p.m. on Friday evening. There will be dancing all day Saturday and dancing from 10:00 a.m. to 2:00 p.m. on Sunday. The convention features area callers and cuers. A full slate of Mainstream, Plus, Advanced, Challenge, and rounds will be offered for your enjoyment. In addition to the fine dancing, the convention will have exhibitors selling dance apparel, a fashion show and a special program on Saturday evening featuring exhibition dancing and concluding with a Grand March.

There are several unique shops, restaurants, services and eateries located in McCamly Place. It will make a nice place for dancers to relax and make new friends. The McCamly Plaza Hotel is ready to serve your every need. For reservations call (616) 963-7050. Other hotels in the area include the Comfort Inn (two blocks from Kellogg Arena) (965) 3976 and Battle Creek Inn (ten minutes from Kellogg Arena) (800) 232-3405. Dry RV Campsites will be available across the street from the Arena (sorry no hook-up facilities).

Chairpersons for the 1998 Battlecreek Convention are Tom and Noreen Sidnam of Battlecreek, Mich. Additional information and registration forms may be obtained by contacting:

Fred and Netty Wellman
2812 Buglers Way
East Lansing, MI 48823
Phone: (517) 351-5603;
Fax: (517) 351-3147;
E-mail: Netty_Wellman@MSN.Com.

After-Party at the 33rd Aloha

Hawaii—Join us for the 33rd Aloha State Convention, January 22–24, 1998, in Honolulu at Waikiki. And when the convention is over, be sure to attend the after-party on board the *Star of Honolulu* on Sunday morning, hosted by the North Shore Twirlers Square Dance Club. The *Star of Honolulu* is a 232 foot, four story cruise vessel and we'll have her entire air conditioned main deck for dancing and vendors.

Callers will include Dave Hass, Nick Cline, Patricia Hutton, some local callers and, hopefully, a couple of surprise guests. We plan to make this an annual event to provide a punctuation to our great Winter in Paradise Convention.

Continental breakfast and buffet lunch will be served on the second deck, included as part of the deluxe whale watching cruise package. Our dancers will have full access to the entire vessel as we cruise to Diamond Head and then along the shore past Waikiki and into Pearl Harbor to the Arizona Memorial where the Captain will perform a traditional lei ceremony. Air Conditioned bus service will be available to and from the Waikiki hotels. The square dancing will be continuous for 3 1/2 hours from 8:00 a.m. and will feature many local callers as well as visiting callers from the Mainland. There will be fun badge dances and activities, door prizes, local vendors with nautical, country and Hawaiian goods, and lots of fellowship with fellow dancers as well as other folks along for the cruise. The donation will be \$38.50 per person

and half for kids under 12. (That's less than the normal cost for the cruise alone). Come on over to our place for some real summer fun in the winter.

To register for the After-Party Cruise Dance on the Star Of Honolulu, E-mail Cpt. Bob K. and include name and address and we will send you registration information.

Mahalo (thanks) from the North Shore Twirlers and Captain Bob K.

Robert Keller

E-mail Address: rkeller@hei.com

Annual Ralph Page Legacy Weekend

The Ralph Page Memorial committee is pleased to announce that the Ninth Ralph Page Legacy Weekend will be held on Friday, *January 16-Sunday, January 18, 1998*. It will be held at the Durham campus of the University of New Hampshire in the Memorial Union Building. As with the previous weekends, it will feature lots of traditional and contemporary contra and square dancing, including many old favorites from the Ralph Page repertoire.

New England squares and contra dances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New

England callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances. The Ralph Page Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by Ralph Page.

The weekend will feature an outstanding staff of well-known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

Callers will include Mary DesRosiers, Lisa Greenleaf and Dudley Laufman. In addition, the Friday night dance will feature Boston area callers Sue Rosen, Chris Ricciotti and Marcie Van Cleave as well as John Trafton from Nantucket. Music will be provided by two of Northern New England's finest bands: *Old New England*, featuring Bob McQuillen, Jane Orzechowski and Deanna Stiles and *Old Grey Goose*, featuring Jeff McKeen, Carter Newell and Doug Protsik. The Friday night dance will feature music by *Northern Spy*. On Saturday there will be a retrospective honoring Duke Miller, well-known contemporary of Ralph Page. Other

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highlights include the Grand Ball on Saturday evening, featuring a variety of musicians and callers, and workshops on many aspects of square and contra dancing, including music, dance and calling.

Reservations will be necessary for the Grand Dance and for all meals; all other events may be attended without advance reservation. For information on reservations for the weekend, further details on the schedule of events and for scholarships to cover the expenses of the weekend, write the Ralph Page Memorial Committee for a brochure at NEFFA-RPLW, 1950 Massachusetts Ave., Cambridge, MA 02140. A stamped, self-addressed, business-size envelope would be appreciated.

Peter Yarensky, Barrington, New Hampshire

New Year's Eve with the Shirts n' Skirts

California—Square dancing snowbirds who read *American Squaredance* and who will be spending the holidays in Southern California, are invited to a big event.

Last New Year's Eve, a sell-out crowd of 360 square dancers attended the Shirts n' Skirts New Year's Eve Dance at the Brookhurst Community Center in Anaheim, Calif. The dance tickets were sold on a pre-sale basis only and were sold-out by Thanksgiving. Deborah Parnell and Lee Schmidt called the squares and



Above: As you can see, the Shirts n' Skirts New Year's Eve dance drew quite a crowd last year.

Leroy and Pat Rardin cued the rounds while entertaining the crowd during the evening. New Year's Eve at the Shirts n' Skirts has become a big event on the Orange County square dance scene, second only in attendance to the "A Square D Sweetheart Ball" last year.

This year, the Shirts n' Skirts will be having another New Year's dance, with both Marty Firstenberg and Dave Rensberger doing the calling, with the Rardins once more cueing the rounds. The dance will again be held at the Brookhurst Community Center (on Crescent, west of Brookhurst) in Anaheim.

As was the case last year, tickets will be sold on a pre-sale basis only, at \$25 per couple or \$12.50 per person. To order tickets, send a check and a self-addressed, stamped envelope to Shirts n' Skirts, 1788 W. Greenleaf, Anaheim, CA 92801. For further information, call Dave Radcliffe at (714) 962-6337.

Remember to send in for tickets soon, as last year's dance was sold out by Thanksgiving, and this year's dance will be no different. See you then.

David Yamasaki, Santa Ana, California



Left: Shirts n' Skirts members celebrating at last year's New Year's Eve dance are (L to R) Dianne Johnson, Bob Johnson, Elaine Mann, Roz DeRosa and Charlie Mann. ASD



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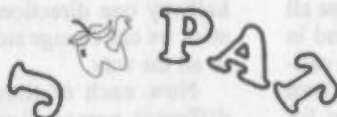


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- JP/ESP - 331 OH, LONESOME ME by Mark



Mark Turner

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BILL & BOBBIE DAVIS

Is it better for dancers to learn a small number of moves from many positions or for them to learn many moves from limited positions? There are those who feel that learning fewer moves from more positions produces better dancers. Our basic feeling is that good dancers will be good in any program; weak dancers have just as much trouble learning 50 moves from five formations or arrangements as they have learning 250 moves from one position.

Often the APD method is the harder of the two, because in either case, the learning process involves repetition of movements to program the pattern in our brain circuitry. (Very few people can learn square dance moves just by reading or hearing the definitions. Even they need actual floor time to establish timing for a smooth flow of the dance.) Callers who teach APD from Day 1 usually insist that they use all formations and arrangements regularly and in equal proportions. We suspect that if these callers conducted an objective survey of their own calling (tape and count over a month's time, for instance), most of them would find definite tendencies toward favoritism—not only for calls but for formations and arrangements. Furthermore, it is fairly easy (for both caller and dancer) to recognize when a call is being neglected; recognizing a lapse in usage of a formation or an arrangement is not so easy.

Nevertheless, we still read/hear adamant proclamations that the Plus Program would not be needed if only callers would make the effort to use the Mainstream Program more effectively. Canada, Europe, Australia and New Zealand are often held up as prime examples of how Mainstream is done properly. We haven't been to Europe in the last 25 years, but we have been to the other areas. While it is true that Mainstream dominates the square dance scene in those three countries, it is also true that Plus, Advanced, and even Challenge are developing a following.

Judging from some of the European callers to whom we have danced, there must be some Plus and Advanced there also. Otherwise, how did they learn to call the programs well enough to produce a polished dance for an entire evening? It appears that dancers can be restricted to one program for just so long, then those who want more will find it one way or another.

Consider this. We enjoy walking in our neighborhood. The activity is good exercise; the variety of people, pets, wildlife, architecture, and landscaping provide pleasure/entertainment; identifying plants and figuring out how they can be incorporated in our yard offers some mental stimulation, as does keeping track of paint changes and remodeling projects. So we started with a walk around the block—approximately one mile. For variety we can come out the front door and go right or left; we can go halfway one direction then backtrack to the start, we can change sides of the street part way or all the way.

Now each of these variations offers a different perspective and added interest. However, our neighbors have a hard time re-landscaping and remodeling fast enough to keep that one mile endlessly new (even with seasonal changes). So we added a side court to our itinerary. Eventually, we added another full block. The trip now includes a loop around to the creek and into the backside of our block before continuing the circuit home. Bill, of course, always wants to add all the left-right, this-side/that-side permutations and then look for new paths to trod, even where no paths exist. Bobbie is basically content to do the two blocks and loop (even in the same direction each time) as long as she has the option of variations or an occasional foray into new territory.

The point of all this is that our walking experiences pretty much parallel our dancing development. We explored the basic area, then moved on to more even before we had tried all

the variations of going around the block. No one told us we had to wait. In fact, if we had been limited to a fenced area determined by someone else, we probably would have found another activity altogether.

We think this is essentially a basic instinct of most people. So, instead of arguing about what dancers OUGHT to do, why not determine what they WANT to do? Then we can work out a way to make that possible. ASD



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Rhyme Time

The following was reprinted from the May 1994 issue of National Squares, who reprinted it from The Oregon Federation News, April 1994.

"My name is Stacey Pederson and I'm in the 7th grade at Judson Middle School in Salem, Oregon. My hobbies are square dancing (of course), reading and drawing. I wrote this poem for my English/Lit class and I'd like to share it with you."

SQUARE DANCING

*by Stacey Pederson
Salem, Oregon*

Square dancing is the best thing to do,
Even when you're down and blue.
It's not just the young and the old,
It's all in between, so the story is told.

It's a place to dance with old friends and meet
the new,
It's a place to share laughs, joy and sadness
too.

New dancers, old dancers, we're all the same,
As long as you're having fun, that's the whole
game.

No matter the day, month, or year,
A dance is bound to be near.
From Oregon to Australia is where we'll be,
Any ol' place is fine with me.

With our "Whoop, Whoops," "Yeahs" and
"Thank Yous,"

We all have fun and live up to it too.
Skirts, shirts, slips and ties are just a few
you'll find this day,
For with our outfits we are all different in
many ways.

Square dancers, round dancers, cloggers and
more,
You'll see them shaking the whole floor.
Square Thrus, Diamond Circulates, Acey
Duceys, Waltzes, Cha-Chas and Two-Steps
will send you the right way,
For you will find a dance any day.

With a Joe here and a Jack there,
You'll find a caller anywhere.
Sometimes you may find us doing progressive
squares,
We may wind up uneven, but who cares!

Conventions, festivals, seminars; they're
never ending,
But your learning is always blending.
Every year we meet in a certain place,
Where we can see each other eye to eye, face
to face.
Open your eyes and you're sure to spot,
A dancer who's ready to dance a lot!

HOOSIER HOSPITALITY

*by William Michael Fagan
Arcadia, California*

In Indiana where the paw paws grow,
and people like to do the heel and toe.

I met a pretty little girl named Grace,
with blue eyes and a dimple on her face.

And right away we hit it off quite smart,
and Cupid shot an arrow in my heart.

Now we've a place with tables and a bar,
it's fairly close to town, not very far.

So if you're sad and feeling mighty low,
stop in the next time you're in Kokomo. ASD

This month's contra, "Casino Polka," comes from Tony Parkes, one of the best known traditional contra callers and choreographers.

Set up; Alternate-duple, alternating gender along each line starting with a man at the top of the line closest to the caller and the caller's left. Partners are in the opposite line across from each other.

Intro; Men face left, ladies right. With the one you face take "Butterfly" dance position. This position consists of the two facing people joining man's left, lady's right and man's right, lady's left hands about shoulder height with elbows bent.

**A1; HEEL AND TOE, SASHAY OUT (4)
HEEL AND TOE, SASHAY IN (4)**

Starting on the man's left foot, lady's right do a heel & toe polka step by striking the outside heel to the floor about 12 inches toward the side. Then touch the toe of the same foot back against your other foot. Take three short steps to the man's left, lady's right.

(repeat) **HEEL AND TOE, SASHAY OUT (4)
HEEL AND TOE, SASHAY IN (4)**

**A2; (drop hands) WITH ONE YOU FACE,
DO SA DO (8)**

SAME ONE SWING, (8) End facing across toward the opposite line.

B1; MEN ALLEMANDE LEFT 1 1/2 (8)
After the neighbor swing you will be

Dancing Contra

with Don Ward



facing another couple across from you. In this unit of 2 couples men turn (allemande) left 1 1/2 around to face their partner.

PARTNER SWING (8) End the swing with your partner on your right, facing across the set ready to...

B2; CIRCLE LEFT, ONCE AROUND & 1/4 MORE (12) You will end with one couple facing up the set toward the caller and the other couple facing away from the caller. Your partner is beside you.

Pass thru, on to **NEXT DOWN 4 IN LINE (4)** This completes the sequence and you are ready to repeat the dance joining hands with the next couple for the "heel & toe."

Music: You can use the Kalox recording "Charles Polka" #1151 with good dancer response. If you have access to Glese Sherbrooke on one of the older contra LPs, use it for a change of mood, and for live music use a polka or reel with eighth notes in the A1 part.

E-mail: dward@loop.com or Postal Mail: Don Ward, 9989 Maude Ave., Sunland, CA 91040. *ASD*

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A Flight To The Biggie

Orlando, Florida—I would never renege on the promise to fly to the Sunshine State for the big 46th National Square Dance Convention, even though my active travel-calling days are numbered. So off I flew southward on Continental to “Go For The Magic,” as the '97 theme prescribes, and for a good part of three days at the end of June, I cavorted, conversed, called, clinic-ed, circled, circulated, and *clung* (as in “yellow rock”) in that gorgeous new Orange County Convention Center, along with close to 14,000 world travelers. (I’ll bet you chomped on a few comestibles, too, knowing you, Stan! —CAB)

The whole event was staged under one massive roof, unlike some other conventions, and many of us “walked our socks off” just circulating from one hall to the other. But it was worth every step, just to dance in air-conditioned comfort, meet and greet old friends, and share ideas in the workshops, clinics and seminars.

My first sad moment was when Continental lost all my luggage on the way down and couldn’t retrieve it until evening, so I missed the Rawhide Records staff dance on opening night, where I had been scheduled to call. On the other side of the coin, I got a nice low rate Quality Inn room and a sporty little Geo from Avis. My calling spots on the convention roster were advantageous and well attended. So many people popped up from crowds to say “Hi,” it was fantastic. Old friends from past dances, festivals, caller schools, LEGACY, CALLERLAB, our overseas tours, and everywhere imaginable—one walks twenty steps and there’s another old friend. Isn’t it wonderful we all wear those big print name tags?

My assignment included three clinics to share ideas and information: “Mechanics of Choreography” (CALLERLAB), “The Future of Square Dancing” (LEGACY), and one on

the CALLERLAB CDP (Community Dance Program). The latter one was poorly attended because of a last minute date/time change not listed in the program book. That was a sad note, since we were hoping for a full house on that one.

My predictions for what square dancing will be like ten or twenty years from now were revealed in that LEGACY panel, and I must say that many of those present didn’t agree with me, but I felt it was strategic to tell it as I see it. (Don’t fret, I have a positive outlook, and yet, a big transition is on the way!) Many callers know my predictions from having read cover pages of our *Mikeside Management* note service.

There are always special things to see and do at this big annual convention. I marveled at the precision dance teams who performed in a big hall almost constantly. There was the Showcase of Ideas, where I displayed a few dozen original square dance cartoons, and where it seemed every area dance organization was represented. A special treat was to hear and dance to the Ghost Riders square dance band. The Press Breakfast served to thank editors and others of us who helped promote the “Magic.” Our friend Bob Howell (ASD columnist) was the principal speaker for that one. (Notice we spelled it *principal*, i.e., academic principal! —CAB)

All kinds of dancing are showcased at conventions like this—youth dancing, exhibition dancing, country western, contra, traditional, round dancing, and more. There’s always a big star kickoff show, trail dances, workshops, after-parties, a bid session (to name the next-way down the line—host city) and a fashion show. A stroll through the vendors’ area is a must, to browse, to buy, or just to see what’s new in dance goods.

Toward the end of Friday’s meandering at vendors’ booths, I dropped in to pay my respects to Jon and Susan Sanborn, along with their fine staff. I got a real surprise at that moment. Caller Dave Gibson, who writes the “Ask Dave” column in this magazine, presented a most elegant plaque to me, which expressed his (and others’) thanks for various roles I’ve been able to play in this good ol’ square dance scene for a couple of years. Thanks, Dave. I’m only one of many who’ve had the opportunity to serve as flat-out filibustery facilitators of a great activity. I credit Cathie, too, as together we’ve tried to meet the criteria you so eloquently scripted on that plaque. By the way, there are years yet to go to do what we can for square dancing!

(And remember, Stan, too much plaque earns you a trip to the dentist! —CAB)

Right Around Home

Silver Bay, New York—For the thirty-ninth year, Cathie and I have continued our Family Square Dance Program at this Y Conference Center in the Adirondacks. Monday night finds us on the outdoor volleyball court circling and squaring with sometimes as many as 100 tots, toddlers, pre-teens, teens, pops, moms, gramps, and grannies. When Cathie does her circle-action stuff with the tall and the tiny (including *Comin' Round the Mountain*, *Hokey Pokey*, and *Seven Jumps*), it's probably as close to turn-of-the-century play-party games as one can envision nowadays. Don't tell these kids and parents they're not SQUARE DANCING—it'll break their hearts! As a matter of fact, this is where it all began, and where it just might begin again.

Hague, New York—A couple of outdoor Chamber of Commerce-sponsored town dances were set up this year, where once again families (dozens of 'em) followed the familiar melodies near the public beach, and I was able to line up an impromptu band to enliven the crowd: Doug on the lead guitar, Ricky on bass guitar, and John on Harmonica. What a great sound!

Huletts Landing, New York—A church-sponsored park pavilion party was next on my summer sked, and a 20-minute *Virginia Reel* took a quarter of our dance time. They're still reeling, which is better than rockin' and rollin' in my book.

Plattsburgh, New York—In the summertime, the Northern Lights Club moves from their Rouses Point School location down to the rustic North Country Squares building at the Clinton Country Fairgrounds. Neat facility. Rounds were spun by Gisele Gosselin. Thanks to Eddie for the regular seasonal hitches since back in '93. Nice to see caller Martin (Hague grad '94) and Margaret Cox at the dance.

Silver Bay, New York—If you, as a caller, had the opportunity to call a two-hour dance for 200 older teens, requiring a double-sized tennis court under lights on a summer night, would you balk or flinch? No way, especially when they're all well-mannered young YMCA leaders at the Conference Center and want non-stop fun, music, action, and "high-five" hilarity. (Trios are *trio-mendous*; thanks, Bob Howell.) Dare we say we're planting good square dance "seeds" among soon-to-be future oaks of the world? (Amen! —CAB)

Time Out For A Gag

Q. What's an Hawaiian Square Dance?

A. DON HOedown. (Selected)

Queensbury (Glens Falls), New York

Interesting how summertime produces unique opportunities for special calling assignments. This time it was a call from an adult home for limited care, Adirondack Manor, which houses 60 or more seniors, and they wanted a square dance along with their New England Clambake. Not many of the residents were up to the dancing, but we had a good number of visitors, including grandchildren, swinging and reeling on a patio under sunny skies.

Tulsa Time

Doggone! Out of space again. As a matter of fact, I've probably taken up enough space already. (You've said it, Stan! —CAB) It's a shame, because I really wanted to talk about my flight to Tulsa to do the TACT annual seminar for three days, where we engaged in *YACKademic* subjects with callers of that northeast Oklahoma area. Great experience. Next month.

ASD

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EAG-9008 - Deb's Romp/Ginger Hoedown

GE-0029 - Little Deuce Coupe by Chuck

GE-0031 - My Little Girl by Dick

American Squaredance Magazine,

Thank you so very much for printing the cue sheet for "Almost."

I think members of the local round dance club that have seen the magazine were as thrilled as I am. Many of them helped work the bugs out of the dance before I wrote up the cue sheet, so that made them feel a part of it, which they were.

We enjoy the magazine and depend heavily on the "Round Dance Pulse Poll" to determine what dances to teach.

I have another round dance just completed and will send the cue sheet along with this letter in addition to a renewal of my subscription.

Keep up the good work.

Sincerely,
Les Houser
Dodge City, Kansas

Dear *American Squaredance*,

Enclosed please find our check for another year of *American Squaredance Magazine*. Time does fly! Seems no longer than a year or two since the magazine was sold to you by Stan Burdick. Thanks for doing such a nice job the last five years! Your magazine is very informative and very enjoyable. We are sure the new editors will continue in the same fine manner as you and Stan Burdick have done.

Also enclosed is a flyer detailing a dance to be put on by the Southwestern Ohio Square Dancer Federation in Cincinnati, Ohio, on August 21 and 22, 1998. We would appreciate your including it in your "Dateline" column. Please contact us if you have any questions.

Sincerely,
Fred and Barb Dorsey
Chairpersons
Cincinnati Sq/RD Festival
Sharonville, Ohio

Hi Jon and Susan:

I really enjoy your magazine. We are trying to start a square dance club here in the Bahamas. So far, we only have ten or twelve people interested, but it looks like by the beginning of the season (middle of September) we should have more than two squares, of which five couples will have Basic experience.

I find your magazine very interesting and educational as I am a new caller/instructor with very little experience.

Sincerely,
Leo A. Noel
Via the Internet



Dear Jon and Susan,

Enclosed please find my check for a two-year subscription renewal. I can sure spot a BARGAIN. Enjoy the magazine and various articles. Learn something new each issue.

I have also enclosed a flyer for a square dance weekend in November, hope it is not too late to have it listed in your "Dateline." This will be an annual event.

Thank you,
Peggy Simpson
Palm Springs, Calif.

Dear Jon and Susan,

I'd like to make a few comments about square dancing, which so many are trying to figure out its decline. First of all, you must take into consideration that today, people—either single or couple adults—are working away from home. Also with children you have school and school activities to compete with besides maybe elderly or ill family members with extra demands and a home to try to keep up with. You soon run out of time to stretch for one's own enjoyment, when you take 36 weeks of lessons before you can dance, and then you have to continue workshops one or two nights a week. It has reached the point that with that many basics, people can't learn it and enjoy it and relax with it.

When we first started dancing in 1962, it took 12 lessons and we danced for more than 25 years. But at that time it was said, and I know it was true, that the life of a square dancer generally was two or three years. Personally, we enjoy being able to dance more relaxed rather than Challenge; if one desires that, then move up. I believe you local clubs should keep

dancing more simply to bring them in, not make it longer to drive them away.

It's such a wonderful social, healthy and beautiful activity. Too bad more people don't know it.

Love your magazine.

Sincerely,
Laura Maxwell
Flora, Indiana

Dear Jon and Susan,

Greetings from the U.K. Herewith our renewal for the next two years. We enjoy the magazine. It is a contact with all the many friends we have made since we started in 1965 at the American base at R.A.F. Alconbury. I started to call in 1967, my first club was the American Club at R.A.F. Mildenhall (Buttons & Bows). I then became the caller at the Triple A's Alconbury, when a new club started at R.A.F. Lakenheath. I took on the student class.

Work as an insurance representative began to interfere with calling, so I gave up insurance and became a full-time caller in 1978. At one time I was calling for seven clubs in East Anglia, now semi-retired, I have reduced this to six. Ten tours to the U.S.A., three to Canada, and several to Europe have not made me a millionaire when it comes to dollars, but I am more than a millionaire when it comes to friends. Please say hello to everyone. Should they wish to contact Evelyn or myself they may at 40 Badgeney Road, March-Cambs, England, PE15 9AS.

Yours Sinsquarely,
Malcom Davis
England

To *American Squaredance Magazine*,

I should have written sooner to have you cancel my subscription to your magazine.

I was a caller and cuer for 18 years and I could not have done it without your magazine. The workshops were something I used to make up my programs and I don't know what I would have done without them. However, age has caught up to me, so we gave up calling—we are still dancing, though.

I have been disappointed how high level dancing has ruined so many clubs. People who used to help us with new dancers (which we taught each year) got too "good" to belong to a club and have to dance at club level. The level is ruining square dancing as we knew it. The fun is gone and the seriousness has taken over. We have lost our enthusiasm the way dancing is today.

Thank you for sending the extra copies but I had not planned on renewing my subscription. I have enjoyed your magazine over the years and it was always such a help to me in preparation.

All the best in the future. Thanks again.

Art Johnston
Sask., Canada



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PUZZLE PAGE

ENJOYING LIFE

These are all things* that can be fun when you are looking for something to do. Whether it is winter or summer, there are always things to keep you busy.

WORD LIST

1. Barn *dance*
2. Bird *watching*
3. Blessing
4. Book
5. Campfire
6. *Square Dance*
7. Date
8. Escapade
9. Football
10. Friends
11. Games
12. Golf
13. Hayride
14. *Good Health*
15. Hike
16. Hobby
17. Holiday
18. Home
19. Jamboree
20. Joke
21. Money
22. *Country Music*
23. Nap
24. Opera
25. *Parade of States*
26. *After Party*
27. Pet
28. Picnic
29. Play
30. Poem
31. Resort
32. Rest
33. Shindig
34. Snow
35. Sports
36. Tennis
37. Tour
38. Travel
39. *Trip to Nationals*
40. Zoo

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B V L N E D A P A C S E A E B
Z T J C V Y G R Q K J S Z Y A
H T G E R Z J N T O C S P K L
H O L I D A Y K Y O H I K E L
H S D N E I R F T B C N S M R
P E Z Y H N B V R N B G E U I
Z E Q O G I D N I H S O O J M
K S T R O P S C P J P T H B V

* Italicized words are not included in the puzzle.

DATELINE

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

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

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

FUTURE NATIONAL S/D CONVENTIONS

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

- 1998 (47th)-Charlotte, North Carolina
- 1999 (48th)-Indianapolis, Indiana
- 2000 (49th)-Baltimore, Maryland
- 2001 (50th)-Anaheim, California
- 2002 (51st)-Saint Paul, Minnesota

~ ~ ~ ~ ~

FUTURE CANADIAN SQ / RD CONVENTIONS

All Canadian Square and Round Dance Conventions are held on even-numbered years and begin on the third Thursday of July and end on the following Saturday.

- 1998 (11th)-Ottawa, Ontario
- 2000 (12th)-Vancouver, British Columbia
- 2002 (13th)-Saint John, New Brunswick

NOVEMBER

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

1107-**CALIFORNIA**-47th Fiesta de la Cuadrilla, Nov. 7-9, Balboa Park, San Diego, CA. Callers S.Greer, M.Hayworth, V.Weese; Cuers B&D Malthouse, B&L Maisch. All halls centrally located-no buses required; hardwood floors, complete program of square dancing thru A-2, round dancing. Info: John Toennessen/Jeanette Charlton (619)575-3750; Fax (619)420-0328 or Phyllis Redwine (619)262-4003.

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

1107-**SDAKOTA**-Sioux Empire Hoe-down XVII, Nov. 7-8, Ramkota Inn, Sioux Falls, SD. Callers M.Hogan, J.Junck, J.Kwaiser; Cuers D&L Bebernes, J&B Chunka. Info: Connie & Ray Luke, 921 S Prairie, Sioux Falls, SD 57104; (605)336-7745.

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

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

1121-**N CAROLINA**-18th Cherokee Hoe-down, Nov. 21-22, in the Smoky Mts. Cherokee Indian Reservation, Cherokee, NC. Callers, G.Hudson, B.Hollis, H.Thomas, P.Kubler, K.Rollins; Cuers D&L Hichman. Info: Bill Mitchell, PO Box 53, Liberty, SC 29657 or staff caller (864)843-5603.

1121-**PENNSYLVANIA**-Harvest Moon Classic, Nov. 21-23 Radisson Hotel of Bucks County, 2400 Old Lincoln Hwy., Treose, PA 19053; (215)638-8300. Callers M.Jacobs, L.Kopman, S.Kopman, R.Libby, T.Miller, J.Marshall, T.Marriner; Cuers J&G Dixon, R&B Gotta, A&K Shoting, M&J Pickett. Info: Pat (215)946-0492 or Mike (703)713-0821.

1121-**UTAH**-Snowflake Festival, Nov. 21-22, Union Station, Ogden, UT. Callers K.Bower, J.Haag, G.Shoemake, S.Smith; Cuers R&J Francis. Info: Valerie Smith, 629 North 1950 East, St. George, UT 84790; (801)673-8068.

1127-**CALIFORNIA**-Riverside County S/D Festival, Nov. 27-29, Riverside County National Date Festival Fairgrounds, Indio, CA. Callers W.Driver, T.Oxendine, J.Preston, J.Story, G.Shoemake, C.Simpson; Cuers B&D Malthouse. Plus, A1, A2, C1 Star Tips, Rounds. Info: Martin Meyers, (760)568-6207 or Cliff Simpson (760)343-0290.



1128-CALIFORNIA-19th PACE (Pacific Assoc. Challenge Enthusiasts) Extravaganza, Nov. 28-30, Residence Inn by Marriott, 2101 West Vineyard, Oxnard, CA. Callers V.Ceder, D.Hodson, B.Rubright, D.Wilson. Four halls: C-1, C-2, C-3A, & C-3/C-4. Info: Doug & Judy Renn, (818)248-0372.

DECEMBER

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

1211-TENNESSEE-Gatlinburg Christmas Ball, Dec. 11-13, Gatlinburg, TN. Callers W.Driver, T.Oxendine; Cuers J&B Pierce. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; Fax: (803)750-7222.

1212-ENGLAND-Lucky Thirteen's 33rd S/D Conv., Dec. 12-14, The Hayes Conf. Centre, Swanwick, Nr Ripley, Derbys (4 miles from Junction 28 MI). Callers D.Clay, P.Bristow, M.Burnham, J.Preston. For Plus dancers; "A" intro & Plus workshops. Info: Leigh Clay, 2 Okehampton Crescent, Nottingham NG3 5SE; Ph: 0115 956 3138; Fax: 0115 956 3139.

1998

JANUARY

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

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

0116-NEW HAMPSHIRE-Ralph Page LEGACY Weekend, Jan. 16-18, Durham, NH. Info: (617)345-1340; Fax: (617)354-3142.

0116-TEXAS-Cotton Boll Classic, Jan. 16-18, 1998, Brazos Center, 3232 Briarcrest Dr., Bryan, TX. A Phase IV-VI dance clinic weekend, Phase IV-VI party dancing. Featuring Kenji & Nobuko Shibata. Info: Dick & Karen Fisher, 3415 Parkway Terrace, Bryan, TX 77802-3743; (409)846-1473.

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

0122-HAWAII-33rd Aloha State S/D Conv., Jan. 22-25, 1998, Ala Wai Golf Course Multipurpose Recreation Facility (second floor), 404 Kapahulu Ave., Honolulu, HI. Info: Hawai'i Fed. of S/D Clubs, PO Box 1, Pearl City, HI 96782-0001; Recorded info: (808)923-0446; Web-page: <http://members.aol.com/kjordansdc/index.html>.

0123-FLORIDA-3rd Florida Snow Ball, Jan. 23-25, 1998, Tampa, FL. Contra Dance Weekend w/ dance & music workshops. Info: Tampa Friends of Old-Time Dance, Stan & Linda Prince (813)823-2725; E-mail: stanrp@aol.com.

0123-OREGON-1998 Lane County Midwinter Festival, Jan. 23-25, 1998, Lane County Fairground, Eugene, OR. Callers M.Sikorski, K.Garvey, S.Greer; Cuers J&D Broadwater; Clogging M.McDow. Info: Leonard Snodgrass and Joyce Johnson (541)687-6994.

FEBRUARY

0213-UTAH-20th Jamboree of the Sunshine Dancers S/D Club of St. George, Utah, Feb. 13-14, 1998, Caller J.Haag. Mainstream, Plus, A-1, A-2 & rounds. Info: Dave & Alice Harbour, PO Box 461133, Leeds, UT 84746-1133.

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

MARCH

0313-VERMONT-29th Maple Sugar Dance Festival, March 12-14, 1998, Central, Middle & High School, South Burlington, VT. Callers J.Charman, T.Crawford, B.Gambell, R.McLean, D.Towry; Cuers C&T Worlock, second cuer to be announced. Info: (802)879-0760 or (802)453-5161.

0320-CALIFORNIA-30th North State Dancers' Assoc. S/D Jamboree, March 20-21, 1998, Shasta District Fairgrounds, Anderson, CA. Callers K.Bower, W.Driver; Cuers S&C Parker. Info: Call Bev Dunn (916)243-2221 or Patti Martin (916)365-7045, or write North State Dancers' Assoc., Inc., PO Box 146, Redding, CA 96099.

APRIL

0403-ARKANSAS-6th Jamboree USA, April 3-5, 1998, Pine Bluff Conv. Center, Pine Bluff, AR. Callers W.Driver, M.Flippo, J.Haag, L.Letson, T.Oxendine, G.Shoemake, J.Story; Cuers J&B Pierce, B&M Buck. Info: Wayne & Shari Parsons, PO Box 23242, Oklahoma City, OK 73123; (405)721-5811 or Skeeter Bonner, 500 Buckboard Ln., Midwest City, OK 73130; (405)769-6868.

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

0410-NEW ZEALAND-25th TAUPO Easter Festival, April 10-13, 1998, Tauhara College, Invergarry Rd., Taupo, NZ. Featuring Brian Hotchkies, supported by J&B Stallard (rnds) E&R Lindsay (clogging) & C. Annabell (lines). Info: Phil & Barbara Hanlen, 1080 Park Rd., Belmont, Hutt City, New Zealand; Ph: (04)565-1979; Fax: (04)565-1972.

0418-NEW YORK-36th Clinton Festival, "The Really Big One," April 18, 1998, Clinton Central School, Chenango Ave., Clinton, NY. Callers C. Austin, M. Callahan, T. Crawford, E. Foote; Cuers E&I Mindlin, B. Newman. Info: Paul & Barbara Credle, 10687 French Rd., Ramsen, NY 13438; (315)831-3464.

0425-NEBRASKA-W Nebraska Sq/RD Assoc.'s 29th Festival, April 25-26, 1998, Community Building, 1415 Ave. I, Gothenburg, NE. Caller B. Deibert; Cuers D&T Vogt. Info: Al & Clara Ewoldt, PO Box 187, Stapleton, NE 69163.

MAY

0501-NEW YORK-May Day Weekend, May 1-3, 1998, Roaring Brook Ranch, Lake George, NY. Callers B. Bourassa, C. Austin; Cuer W. Wall. Info: Bob Bourassa, 3459 Rt. 9 Lot 62, Hudson, NY 12534; (518)851-9091.

0501-UTAH-Springtime Spectacular, May 1-2, 1998, Union Station, Ogden, UT. Callers J. Story, S. Smith; Cuers R&J Francis. Info: Valerie Smith, 629 North 1950 East, St. George, UT 84790; (801)673-8068.

0507-CANADA-37th International Sq/RD Conv., May 7-9, 1998, McMaster University, Hamilton, Ontario, Canada. Callers R. Libby, R. Brendzy, W. Hall, B. Harrison, D. Moger, B. Urbasik, D. Hutchinson; Cuers C&T Worlock, P&B Barton. Dance, eat & sleep all on campus! Info: Dorothy Budge, 2435 Kipling Ave. #905, Etobicoke, ON M9V 3A7; (416)746-7649.

0515-MICHIGAN-NW Michigan Sq/RD Council's 43rd Spring Festival, May 15-17, 1998, High School, 1150 Milliken Dr., Traverse City, MI. Callers D. Nordby, J. Saltel; Cuers C&A Brownriggs. New festival format; entire program by national callers/cuers. Info: Ted & Beth Johnson, 218 Harris St., Cadillac, MI 49601; (616)775-2697.

0522-MONTANA-27th Montana State Sq & R/D Festival, May 22-25, 1998, Big Sky High School, 3100 South Ave. West, Missoula, MT. Callers M. Sikorsky; Cuers G&B Roy, M. Trankel, D. Gilder. Info: Doug & Candy Drader (406)721-1358 (voice) or (406)728-7358 (recording), or visit their web site at www.cybernet1.com/missoula.sq-rd-dancers.

0522-PENNSYLVANIA-Cannonaders' 39th S/D Roundup, May 22-23, 1998, Gettysburg College Campus, Gettysburg, PA. Callers J. Lee, T. Miller; Cuers D&L Prosser, T&N Eum; Emcee/Club Caller D. Miller. Info: Fred & Eleanor Cashman, 1203 East Berlin Rd., New Oxford, PA 17350; (717)528-4442.

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0529-NEW ZEALAND-32nd National Sq/RD Conv., May 29-31, 1998, Tauranga, NZ. Caller/Cuer inquiries: The Secretary, NZCCA include, Crawford Rd., RD 1, Tauranga, New Zealand. Registration/General info: The Secretary, 32nd National Square & Round Dance, Inc., PO Box 600, Tauranga, New Zealand; Fax: (07)576-8288.

JUNE

0604-AUSTRALIA-39th Australian National S/D Conv., June 4-8, 1998, Adelaide, South Australia. Info: David Woodget, 31 Lorikeet Avenue, Modbury Heights, South Australia 5092.

0612-COLORADO-44th Colorado State S/D Festival-Kachina Pow Wow, June 12-13, 1998, Colo. State Fairgrounds, Pueblo, CO. Info: Chairpersons Gene & Elnora Lorje (719)485-3433; Pre-registration Andy & Verda Bistline (719)599-8193.

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

JULY

0710-CALIFORNIA-13th San Diego Contra Dance Weekend, July 10-12, 1998, University of San Diego, San Diego, CA. Contra, quadrille, English country, folk & round dancing, special events & after-parties. Staff: D&S Ward, G&F Nickerson, P&M Moore. Info: Paul & Mary Moore, PO Box 897, Running Springs, CA 92382; (909)867-5366.

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

0717-WISCONSIN-39th Wisconsin Sq/RD Conv., July 17-19, 1998, J.I. Case High School, Racine, WI. Air conditioned comfort, under one roof. Info: Jimmie & Deanna Burss, 8018 Euclid Ave., Milwaukee, WI 53219 or Chuck & Sue Jacobson, 7412 Eaton Lane, Greendale, WI 53129.

0723-CALIFORNIA-Universal R/D Council's 22nd International Conv., July 23-26, 1998, Civic Auditorium, San Jose, CA. For high intermediate to advanced dancers and intermediate dancers who wish to advance their dancing level. Info: Frank & Minnie Buck, 4888 Tilden Dr., San Jose, CA 95124; (408)377-1508; E-mail: FEBUCK@postoffice.worldnet.att.net.

0724-ILLINOIS-15th State Council of Illinois S/D Assoc. Conv., July 24-26, 1998, Peoria Civic Center, Peoria, IL. Info: Jerry Holtz, (309)685-4000.

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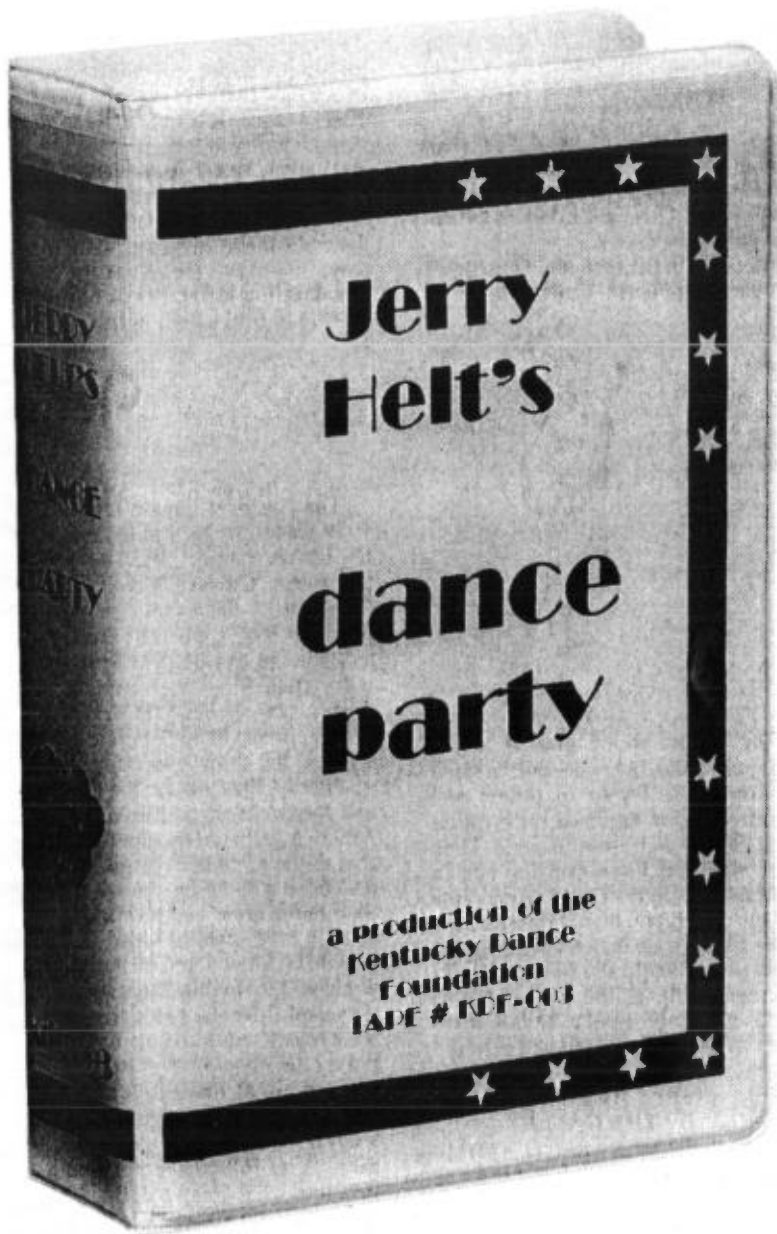
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