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"The International Magazine of Square Dancing"



December 1999



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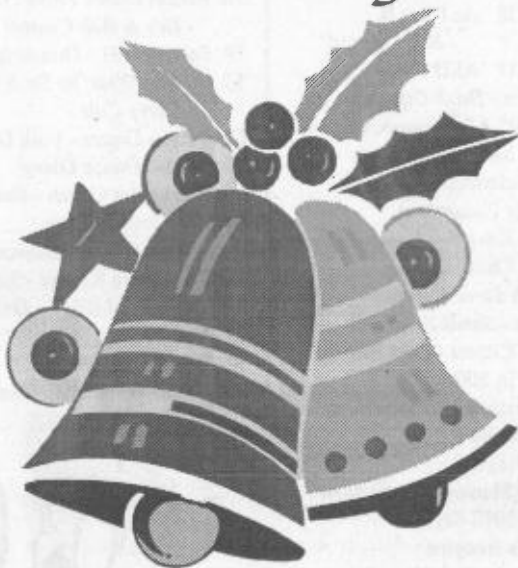
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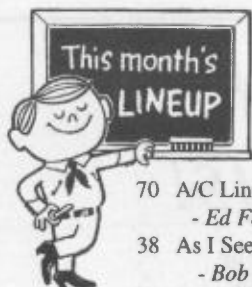
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SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juairé

Volume 54 Number 12 December 1999

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FROM THE EDITORS

ED & PAT JUAIRE

It's almost here - Two Triple Zero



It is no secret that those of us who enjoy square dancing consider it the best form of recreational activity one can find. We also know we cannot ignore the fact that our numbers have dwindled considerably over the past 15 years.

We know, at least we think we know, that many people stay in square dancing for only five years. Those of us who exceed that number are the ones who enjoy more than just the dance but the sociability as well.

Many proposals are constantly put forth to try and increase our numbers. Many are controversial, such as the suggested modification to the dress code and many others have been rejected or not acted upon.

As we leave the 1900's and move into the 2000's, we come to that point where many have been asking, "What will square dancing be like as we reach the year 2000?"

For now, let's go back to 1977, November to be exact. "Fixing" square dancing is not new. That year, Bob Osgood, editor of *Square Dancing Magazine*, did some intensive research on that same subject, only back then the year 2000 was a full 23 years into the future. CALLERLAB, ROUNDALAB, and LEGACY were well in place and the annual National Square Dance Convention seemed to

be growing each year. Prospects looked bright, especially if attention was paid to the comments resulting from the poll.

This month we're reprinting a good portion of that study, along with the optimism and concerns of the many who participated. We think it is still valid. Due to space limitations, we are not printing the dance routines which appeared with that study. Newer callers and many dancers would be amazed at the simple yet fun filled dancing they made. We will in a future issue cover several of those routines.

We've asked Bob, who prepared the study 22 years ago, for his comments and feelings about what has happened in the intervening years.

We can sit back and look at what transpired and point fingers all over the place but many of us know square dancing has evolved to where it is because "we," all of us, dancers and callers, wanted it to become what it is, right or wrong.

What we do now will be reflected upon by those in the activity some time from now. What will it be in the year 2025? Only time will tell.

**Happy Hanukkah
and
Merry Christmas
to all our friends.**

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BEST WISHES FOR THE HOLIDAY SEASON

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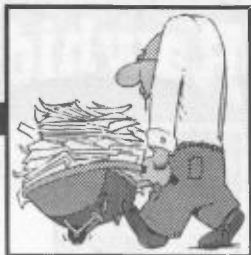
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Ed and I thank everyone for the prayers and kind thoughts that have been sent our way via cards and e-mail.

As you read this, I will be getting back to the magazine for a few hours each week. We know we've gotten behind on some correspondence but we will try and get caught up soon. Thanks for your patience. And a big thanks to Mickey and Louise for keeping things under control.

Again thanks to all.

co-editor Pat Juairé

Dear Editors,

I would like to share an experience that happened recently. My husband and I have been dancing since 1962. He is quite active in calling and teaching and I am a round dance cuer. The idea "as to what is wrong with the square dance movement" is the square dance attire plus other reasons. I would like to relate what one couple being in this square dance attire, prevented a long night for both caller and cuer.

The Sidney, Ohio Gateway Squares

is a very small club. Arriving to cue at the club, we found Chuck Fugate the scheduled caller, very few club members and not too many guests.

A couple of the Lima, Ohio Sues N Ques square dance club had stopped at a restaurant before going to the dance. A bus stopped and the people getting off noticed this couple in square dance attire. They asked where the dance was and the couple invited them to the dance. They replied that they were on their way back to Canada after

American SquareDance, December 1999

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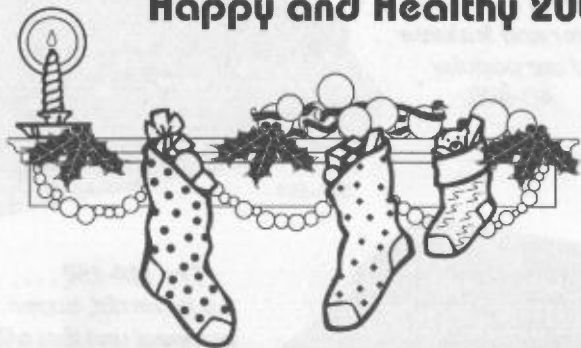
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Merry Christmas and a Happy and Healthy 2000



vacationing could not attend as they were on the bus.

Arriving at the dance, this couple from Lima related so the thoughtful members of this club went by automobiles to pick up any of these dancers who wanted to come to the dance. Among the group were three callers. These three callers were asked by the scheduled caller if they would like to call, which they did, to the enjoyment of everyone. It was a great fun night and I know the caller appreciated their attendance and I know my husband and I did.

This little tidbit about the square dance attire is the reason these

dancers from Canada knew about the dance. Without this one couple being in square dance attire, we would not have had the pleasure of meeting and dancing with them.

We thank the Canadian callers and dancers for making the dance at the Sidney Gateway Squares so enjoyable.

Thank you for letting me share this experience.

*Bettye Chiles, Cuer
Sidney Gateway Squares*

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Dancing To Help The Sick

Dancers in the Triad area of North Carolina collected approximately \$11,500 to benefit several hospices in seven counties of the Tar Heel state

through the sale of raffle tickets and donations at the annual Village Green dance in Greensboro October 9. Included in the donations category were dance admissions, 50/50 ticket sales, door prize ticket sales,

homemade cake ticket sales, and sale of tickets for a future drawing to win such prizes as a painting of Cape Hatteras lighthouse and a wall clock made of cypress wood.

Prior to the first tip Diane Speaker, a staff member of Hospice at Greensboro, expressed, gratitude for the support given by dancers to hospices throughout the state during the past decade. Several other hospice benefit dances were held in other Tar Heel cities in September. Charlotte area dancers raised approximately \$12,000 and Hickory area dancers about \$4,000 for this purpose.

Coordinators of the statewide campaign to collect funds for Tar Heel hospices are Bob & Mo Harrelson of Greensboro. Bob recognized Greensboro dancer Becky Johnson as the Triad leader with more than 500 raffle tickets sold.



Wade & Frankie Stewart accept donations from a dancer at the annual hospice benefit dance.

Winner of the \$300 cash prize given to the buyer of the raffle ticket drawn at the Village Green dance was Paul Dula of Randleman. Johnny Burnette of High Point won the 50/50 ticket drawing. Margaret Stewart of Greensboro was high bidder in an auction for a picnic basket made by Octavia Driver, a member of Shallowford Squares of Elon College.

Attending the dance were a dozen callers and cuers and about 150 dancers representing clubs from the Triad and adjacent areas. Line dancing was interspersed with squares and rounds. The dance was sponsored by the Piedmont Dancers Association.

*Al Stewart
Greensboro, NC*

A Guest and A Test

About one year ago, at a joint meeting of our dancers and callers association, a suggestion was made to bring a top name caller to northeast Wisconsin to call a dance. As the discussion continued, we decided to do a caller's workshop and a Mainstream dance. The dance was to be held at the site of the 41st Wisconsin Square & Round Dance Convention which will be next July 21, 21 & 23.

The callers and dancers decided to have Jon Jones of Arlington, Texas.

We placed ads in our state square

dance publication "Here 'Tis," sent flyers to our neighboring states caller associations and over the Internet advertised the workshop and dance. The 16 callers who attended the workshop were from Wisconsin. The experience of these callers ranged from 29 years, to no time behind the mike. We also had 2 young callers — age 12 & 17 years. Jon took the time to work, individually, with the newer callers.

After doing a 6 hour workshop, Jon took a small break to get ready to call a 2 1/2 hour Mainstream dance. We had over 29 squares of dancers and callers attending this special dance. What a test for our 41st convention facility. The floor and acoustics were fine. Our dancers really enjoyed the dance, and the callers who attended enjoyed dancing rather than calling.

*Phil & Joan Doucette, President
Wolf River Area Callers
Association Wisconsin*

Berea Children's Home

The 16th Annual Charity Dance for the benefit of the Berea Children's Home will be held January 9 from 2 to 6 pm at the Berea High School,

Berea, Ohio. This will be an event with 100% of the proceeds going to the Children's Home.

Two halls will be used for dancing. The main hall will be Mainstream and Plus with Rounds and Line Dancing. The other hall will have Advanced and DBD. There will also be a square dance shop on hand.

All callers and cuers are invited to share their talents. Everyone attending is requested to bring a plate of cookies to share. Any leftovers will be given to the Children's Home. Coffee and punch will be available.

The coordinating committee is callers Bob Cadman, Mineral Ridge, Ohio; Ray Miller, Middlefield, Ohio; and Tom Rudebock, Leetonia, Ohio.

Tom Rudebock

John & Wilma Schoenmaker Celebrate 50 Years Together

Two square dancers who have called North Carolina home since 1983 celebrated their 50th wedding anniversary August 29 with some 250 of their fellow dancers at the War Memorial Building in Mooresville, NC.

John & Wilma Schoenmaker of



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Huntersville observed the festive occasion by dancing (squares and rounds) with friends from both Carolinas whom they have met during the past 16 years. Born in the Netherlands, they moved to upstate New York where they retired as dairy farm owners in 1983, then moved to the Tar Heel state. They are members of the Spinning Moors club in Mooresville and former members of Sardis Stars in Charlotte and Cornelius Cut-Ups in Cornelius.



John & Wilma Schoemaker are surrounded by their square dancing friends as they celebrated their golden anniversary

Former Cut-Ups caller Steve Crisp of South Carolina and Paul Walker, caller for two clubs in the Charlotte area, called tips for almost three hours, ably assisted by Don & Linda Hichman of Gastonia in cueing rounds. More than a dozen clubs were represented at the celebration.

No admission was charged, but dancers were given an opportunity to contribute to Hospice. Approximately \$850 was donated to this worthy cause. Each year Tar Heel dancers raise money to support hospices throughout the state.

In a brief ceremony recognizing the Schoenmakers, Steve described the couple as good friends, good people, and good square dancers. Curtis Buchanan of Huntersville led a prayer for John &

Wilma. Spinning Moors member Maurice Oestreich read a humorous fictional account of the couple's courtship in Holland during the late 1940's. John recognized their long-time neighbor Rachel Mucks, who introduced Wilma and him to square dancing, an activity, John noted, "which has made a big difference in our lives."

Tasty hors d'oeuvres and slices of the anniversary cake were served to guests in a room near the gym. At one end of this room was a large board on which photos of the Schoenmakers taken during the past 15 years were displayed. Near this board a video showing the couple during various periods of their married life was presented. Their

daughter Mada Schierloh of Huntersville made the cake and helped her father decorate it.

John & Wilma have four children, four granddaughters, and one grandson. Three of the grandchildren are college students, one lives near the Schoenmakers, and one resides in New York. Two of John's brothers and one sister, together with a couple who are close friends, flew to North Carolina from Holland for this single occasion.

*Al Stewart
Greensboro, NC*

Chrissy Ferguson Remembered

On a beautiful sunny Sunday afternoon, a benefit dance was held at the Red Lantern Barn, in Brewster,

Ohio. The dance was in honor of Chrissy Ferguson, daughter of caller Sam Dunn and his wife Sue.

Chrissy underwent heart valve replacement surgery last May, shortly after, complications arose which took Chrissy's young life. Chrissy was 26 years and left behind a husband, Crew, a son, 8 years and twins that were 8 months.

The Red Lantern Flames Square Dance Club decided to hold a benefit dance in honor of Chrissy to help with the raising of the three children and to help with the medical expenses. On Sunday, October 3, we opened our doors to 10 callers and 3 cuers. The callers on this beautiful Sunday afternoon, were George Bickis, Skip Reuschmann, Bob Pethel, Scotty Shaffer, Doug Haiflich, Mike King, Keith Zimmerman, Sam Dunn, Linn Mizer, and Tom Rudebock. The cuers were Karen Haiflich, Jay Kaser and John Crumley. We thank all the callers and cuers for donating their time. Without them, we couldn't have done it.

Thanks also to all the dancers for all they did and for giving up their Sunday afternoon, to make this dance a success. Thank you to the Red Lantern Flames, who sponsored the dance and who donated all the fine food that was there. The money raised from this dance will be put into an account for the children. Should anyone want to make a contribution, it can be sent to Sam Dunn, PO Box 329, Christiansburgh, OH 45389.

Thank you all for making this possible. The Red Lantern Flames Square Dance Club, extended an open invitation to any and all that may be passing by to come and dance with us.

We dance the 2nd and 4th Friday's of each month, in Brewster, Ohio.

*Bill & Connie (Chickie) Weber
Red Lantern Flames Vice President*

National Square Dance Campers Association Con- ducts 42nd International Camporee

353 families from 29 states and the Canadian province of Ontario, combined square dancing with camping at the 42nd Annual International Camporee of the National Square Dance Campers Association last July in Elkhorn, Wisconsin. The Fairgrounds had a vast assortment of tents, pop-up campers, 5th wheels, trailers and other kinds of recreational vehicles.

While the camporee is a mid-week event, a number of NSDCA members came early to sightsee at nearby scenic Lake Geneva, visit the Dells or spend a day at Circus World in Baraboo. Mornings, during the camporee itself, were devoted to various sports, games and crafts. Afternoons were saved for square dance workshops and round dance teaches.

Traditionally, Tuesday evening's program begins with the Parade of Chapters. This is a very colorful event with the numerous chapter members wearing their chapter costumes and carrying their banners. While most marched, there were paraders in strollers and others in wheelchairs sporting their chapter colors. Opening ceremonies always feature the singing of both the Canadian & United States National Anthems and a short welcome from various state officials before all disperse to various halls for an evening

of square and round dancing. Evening festivities generally wind down with all dancers coming back together in one hall, for an after party.

A special youth program that included games, sports and crafts as well as square and line dancing, was offered. This year family oriented movies, which were shown every evening, also attracted a number of adults. Every year the youth provide a half hour of entertainment before the Thursday evening program of square & round dancing begins.

The "SNOOPER," the camporee daily newspaper, keeps all informed of schedule changes, door prizes, special events, potlucks and tidbits about the individual campers themselves. While there is always, a full schedule of planned events, campers invariably find time to make new friends and renew old acquaintances. Officers, committee chairmen and chapter representatives also have meetings to take care of the business of the NSDCA with the annual business meeting for everyone scheduled for Thursday mid-afternoon.

The International Camporee in 2000 will be held in Ancaster, Ontario, Canada July 11-12-13. Dancers, who also camp, are welcome to become an NSDCA member and come join in the fun & fellowship of combining the best of two recreational activities. For more information on becoming a member, write, NSDCA., PO Box 224, Little Chute, WI 54140-0224.

*Mike & Jo Long
Pullman, WA 99163*

Pullman Frolickers at 50

Twenty-seven clubs joined the Pullman Frolickers on October 9 to

celebrate the club's 50th anniversary at the Western Dance Center in Spokane. More than 230 dancers from Area 1 and 2 in Idaho, and the Spokane Area Council in Washington not only celebrated the past, but enjoyed the present, and took time to build for the future.

The celebration started in the afternoon with two hours of Phase II and III round dancing, hosted by current club cuers Nina & Bill Leisi. Then the evening dance started with a look back as Frolicker dancers and some guests, entertained the rest of the crowd with both square and round dances from the 50's such as Oh Johnny Oh and the Jesse Polka.

Scrapbooks, the first club outfit from the early 70's, a photo collage of all club callers and cuers, and books and song lists from the 50's added to the celebration of the past. Twenty-two squares took the floor for the first tip following the grand march, and more squares were added as the crowd grew.

Leisi's cued for the evening festivities as well, and Nina read a card of congratulations from her predecessor and mentor John Lawrence, and cued "Golden Dreams" written by her especially for the event. The current club caller, Gary & Joyce Potratz, were joined by past club callers Dick & Charlene Spooner, Jerry & Molly Walker, and Frank & Leona Allen to provide the square dance tips.

As the evening drew to a close, the callers combined on "God Bless the USA" and let the dancers know about CALLERLAB's efforts to promote the future of square dancing. The CALLERLAB records and tapes were offered for sale and the Frolickers donated their half of the 50/50 raffle to

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Then since all the dancers could not be accommodated in the refreshments room, the callers and cuers continued to offer tips, as dancers took turns helping themselves to cake, punch, and snacks, as well as more dancing.

*Mike & Jo Long
Pullman, WA*

Square Dance Hall of Fame to Be Unveiled

The Square Dance Association of Wisconsin - Southeast Area (SDAW-SEA) is pleased to announce the formation of a Square Dance Hall of Fame to be unveiled during the association's Holiday Dinner Dance on December 5.

The purpose of this award is to recognize outstanding contributions to the square dance activity by clubs and individuals in the southeast area of Wisconsin; to create publicity opportunities for air and print media and increased visibility for the recruitment of new dancers; to record and preserve the history of the square dance activity in the southeast area of Wisconsin; to enlighten dancers to the "behind the scenes"

work involved in keeping the square dance activity alive and the many leadership opportunities available within our clubs and organizations.

The first goal of the Hall of Fame committee is to honor some of our early square dance pioneers. The committee put together a list of possible recipients including Mel Schoekert, Dale Wagner, Elmer Elias, Bill Kersey, Howie Bernard, Bob Dawson, Martha Clark, Elsie Kerkhoff, Paul Ratajczyk and Johnny Toth.

The selection was based on service to the activity, impact on square dancing and length of service. Five names will be added to the plaque this year. Current and former square dancers, callers, cuers and leaders in the southeast area were asked to help select the honorees by voting for the five people they believed to be most worthy of this tribute.

The names of those chosen will be inscribed on a perpetual plaque and individual awards presented to the recipients and/or their families during the dinner on December 5. The plaque will be displayed at all major SDAW-SEA functions and conventions.

*Agnes Thurner
Publicity - SDAW-SEA*

Anniversary In The Mountains

Consider a "bunch of folks" getting together in New Mexico to celebrate the wedding anniversary of Mr. & Mrs. M. L. Richardson. Not too unusual you say? Perhaps it becomes more newsworthy when one realizes that the couple is more widely known as "Toots" and "Jr." Richardson who recently celebrated 50 years of marriage. The folks mentioned were a large number of family members, square dancers, callers and a multitude of friends who gathered at the Red River, New Mexico Community House on Saturday night, August 14, to honor this couple.

Toots, assisted by Jr., has been calling square dances and teaching lessons for almost forty years. They have been the Directors at the Red River, New Mexico Community House for a record nineteen years.

Toots and Jr. and several of their family members were invited by longtime friends and former callers Murry & Sandra Beasley out to a local steak house for a celebration dinner. During this time, hectic last minute preparations, led by Jackie & Jocko Harris and former community house assistant directors, Ken & Kathy Andrews, were being hastily finalized.

The building was beautifully deco-

rated and the caller's stage was covered with cards received from dancers, friends, and other callers from throughout the United States. The finger food was plentiful and lasted throughout the evening. Between dance entertainment was provided by members of The Antelope Hills Square Dance Club from Durham, OK. Their skit was assisted by backup singers consisting of the weekly featured callers,



"Toots" and "Jr" Richardson

Don & Bonnie Main of Vici, OK., and Rod & Lois Ford from Gage, OK.

After cutting the cakes, Toots related to the crowd how she met Jr. in high school and married him soon after graduation. Toots told everyone they appreciated the money tree but that it was about seven dollars short. All present appreciated this comment as she is often able to raise the amount of donations collected at the community house by these tactics.

Two bears were spotted lingering near the rear doors, of the community house and it was astutely said that "they even came out of the woods for Toots and Jr's celebration."

*Rod & Lois Ford
Red Carpet Squares*

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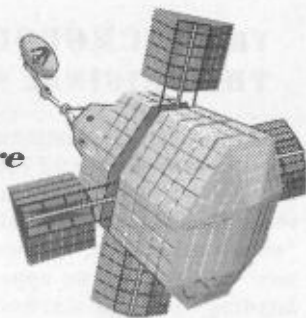
The World - 2000 A. D. *Looking Toward the Future*

Originally appearing in Square Dancing, November 1977

WHO COULD HAVE IMAGINED back in 1954 what our world would be like in November, 1977? While men were planning for space flight, they were still relatively earthbound and only the most imaginative and visionary could think of man orbiting the earth, flying through space, walking on the moon.

Back in 1954, gasoline was 32¢ per gallon (*now \$1.30 minimum in most areas*); it cost 3¢ to mail a first class letter (*up 1,100% to 33¢*) and you could still buy a nickel candy bar (*it's a bargain if you can get one now for 50¢ - Osgood - '99*).

The changes that have taken place in less than a quarter of a century have led government and industry leaders to realize that they cannot take a wait-and-see stand on the future. Things are moving too rapidly. Planning must begin now. With this in mind, leaders have for years maintained "think tanks," projecting on what is now known to try to guess what things will be in the years to come. Those who are knowledgeable in such matters say that in the year 2000 we will see a population increase of 80 percent. In general terms, if this results in population growth equally throughout the world, the head count in the United

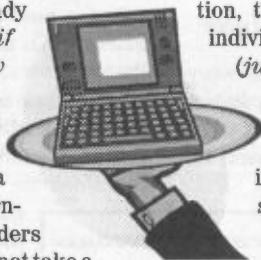


States alone would jump from slightly over 200 million in 1977 to 360 million in just the next 23 years. Gasoline may rise to \$2.00 per gallon and who can guess what will happen to food prices.

There is a bright side. Those studying the future say that with continued advancements in automation, the work week of the average individual may be 20 hours or less (*just the opposite has occurred*).

This will mean an abundance of leisure time for Mr. Average Citizen to pursue his own interests; to be more involved in study, recreation and hobbies.

Translating all of this to square dancing - where will this activity be in 23 years? If left alone it certainly may continue. If, on the other hand, we make plans for the future based on the knowledge we have gained in just the past quarter century and look for ways to make square dancing available for the increasing numbers who may want it, we may discover bright new directions. One thing we do know is that the future of this activity begins now. The planning for square dancing in the year 2000 starts today!



THE BACKGROUND ON HOW THE ORIGINAL SURVEY WAS CONDUCTED...

By means of a questionnaire, we recruited a number of interested, involved square dancers and asked them three questions relative to "where we've been," "where we are now" and "where we appear to be heading." Don't be alarmed if some of the statements seem hard and critical. We've asked everyone to be frank, knowing that this is our best way to assess the program. Through all of the answers lie clues to future directions.

Our pollsters came from 13 states,

Canada and New Zealand. They are dancers, callers and teachers. They include the first as well as the 1977 National Convention general chairmen, officers of both LEGACY and CALLERLAB, and reflect the full strata of square dancing. Each person answered on the basis of the square dance activity in his own area and what he had an opportunity to see of other areas. The sampling of quotes from the questionnaire is not slanted to depict just one theory, but it does reflect a good cross section.

QUESTION ONE

Square Dancing as we see it today - 1977

The first question we asked everybody was: "In your opinion is square dancing today heading in a healthy direction?" As one might expect, the answers were varied. From *Mike*

Seastrom - caller

"... It is headed in a healthy direction, but very possibly at too slow a pace ..."

Elmer Elias - instructor

"... International standardization of figures and uniform designation of dance levels is a major accomplishment ..."

Even with the more optimistic responses came some skepticism. *Bob McNutt* - dancer "... We are trying to go too far too fast. ..." *Angus McMorran* - Canadian caller "... The 'vocal

minority' seems to be directing us toward increasing the complexity of dancing. It becomes increasingly difficult for new dancers to stay in the activity. We are losing more dancers than we recruit each year ..."

It became apparent early in analyzing the questionnaire where many of those responding felt the problem lay.

Osa Mathews - caller "... Too much new

material ..."

Carl Anderson - founder of the National Square Dance Convention

"... In 30 years of dancing, we have seen the activity grow and then lose members due to callers using these numerous new

figures ..." *Fred Staeben* - caller "... It frightens me to look in a square dance encyclopedia and see 2,633 movements listed ... (5,060 in '99)"

Ray Orme - caller "... The abundance of workshop groups is discouraging club activity, and promotes interest in new, unused, untried figures as it discourages a

It becomes increasingly difficult for new dancers to stay in the activity. We are losing more dancers than we recruit each year. . .

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Emphasis Questioned

Some responses questioned the emphasis being placed on advanced dancing. *John Kaltenthaler* - CALLERLAB Executive Secretary "... We see an alarming trend emphasizing 'beyond Mainstream' clubs. Why is it better? ..." *Staeben* "... As long as we control the number of figures through CALLERLAB as the backbone of our activity, I think we will be in good shape ..." *Jay Metcalf* - singles leader "... CALLERLAB has helped, but more control is needed ..." *Bill Johnston* - caller "... Square dancing is going into orbit largely due to a subconscious collision between a relative few vociferous dancers who insist upon constant challenge and a large segment of callers who yield to those pressures . . ." *Staeben* "... We should realize that the bulk of our dancers will be at Mainstream or below . . ." *John &*

Lorraine Melrose - dancers "... There is nothing wrong in looking for challenge dancing, but if the caller would spend more time working with the first 75 basics, teaching All Position Dancing, a lot of these people would have 'challenging' dancing . . ."

Important Values Missing

Quite a few expressed deficiencies in the present system. *Anderson* "... The dancers today are so busy learning and keeping up with new figures that they have no time for injecting rhythm, smoothness and styling into the dance. In too many instances it has become grim, competitive and oft times frustrating . . ." *Jay & Helen Orem* - dancers "... So many of the standard basics are being dealt with loosely. We see the ladies chain done differently. Even the swing and promenade have myriad variations . . ." *Melrose* "... Much of our problem can be traced back to 12-15 weeks basics lessons . . ."

Some of the answers touched on other "missing links." *Kallenthaler* "... There is not enough emphasis on dancing for fun and comfort ..." *Bill & Mary Jenkins* - dancers "... Dancers and callers must get back to the social and recreational aspects of square dancing ..."

The crux of these deficiencies became evident with the following responses. *Harold Bausch* - caller "... CALLERLAB's work with screening new calls is a big help, but so much depends upon the good judgment of the callers ..." *Art Shepherd* - New Zealand caller "... There is a tendency in some areas to disregard the leadership and guidance available and to 'bash on regardless' ..."

Mathews "New callers do not prepare themselves to teach properly . . ." *Jenkins* ". . . Too many inexperienced callers starting clubs with untrained dancers . . ." *Kallenthaler* ". . . I am disturbed when I see so many new callers obsessed with the idea that 'sight calling' is the only way and who feel that memorized routines are bad . . . Too many callers are making the dancers work too hard so that they tend to burn themselves out . . ."

What other needs seemed to exist? *Steve & Dorothy Musial* - Chairmen 26th National Square Dance Convention ". . . Square dancers in general are becoming more aware of the fact that



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we must effect some common sense guidelines in order to promote and preserve our national pastime . . ." *Staeben* "... It is discouraging when a visiting caller calls for a Mainstream club and introduces a new figure not included on the Mainstream list. If we are to have a successful future all callers must see the advantage in abiding by the rules . . ."

Signs of our times showed up as the financial and costume problems facing square dancing. *Metcalf* "... Something needs to be done about the price callers are asking or most smaller groups can no longer exist. Schools and halls are becoming very expensive ..." *Orme* "... Small clubs discouraged by high callers fees. Callers have money as an objective instead of placing the emphasis on what they can contribute to the activity ..." *Melrose* "... We are concerned with a deviation from square dance costuming, ladies in pantsuits, etc . . ."

A Splintered Activity

On the subject of clubs and the general structure of the activity. *Orme* "... I deplore the attitude of division among dancers, i.e., squares, rounds, high level, etc . . ." *Jenkins* "... Too many arguments, cliques, pressure groups dissatisfied with level of dancing ..." *Steve Stephens* - dancer "... There is too much organization. Roberts Rules of Order has ruined many good clubs and causes much dissension between members . . ." *Jenkins* "... Club officers are elected who have very little experience or

knowledge of the activity ..." *Orem* "... Seldom do associations limit themselves to the one excuse (reason) for their existence, i.e. to work on needed projects that help the clubs which cannot be done by the individual clubs working independently . . ."

Conclusions - The responses to question one would lead us to believe that there are a number of detours in the present road of square dancing. How do these same people feel about the future? Read on.

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QUESTION TWO

How does the future look?

The second question we asked was: "If you had a crystal ball and on the basis of the way square dancing is in your area at the present time, what form do you see it taking by the year 2000 - just 23 years from now?" There was both optimism and skepticism in this section. Many of those replying felt that square dancing showed definite steps toward a positive future. *Ken Croft* - round dancer "... By the year 2000, the square dance population could probably double, triple or quadruple ..." *Metcalf* "... If we can keep some control on the number of new calls a person is expected to know - there is no end to the bright future of square dancing ..."

Others felt that unless something is done soon the activity will lose its impact and attraction. *Mathews* "... With so much new material being added, in 23 years only the retired people will have the time and money to keep up ..." *Walt Cole* - caller "... More people will be involved in more and different phases of square dancing. The greatest growth will be among the

retired and senior citizen groups ... " *Musial* "... We will see an increase of nearly 100% of dancers in the 55 to 70 age bracket. These semi-retired and retired people will want no responsibility nor will they want to be involved. They will dance in caller-run clubs, attend caller-run festivals and will be influenced by what the callers will tell them. Dancer leadership will be nil ..." *Osgood '99* - *Based on the then current trends some felt that the activity would be made up primarily of those 55 years of age and older.*

The big IF in many of the responses had to do with leadership development. *Jeanne Moody Briscoe* - caller "... The activity will only head in a healthy direction if we callers permit it ..." *Melrose* "... We see square dancers demanding a better grade of calling and we see the caller/teacher performing to meet the dancers requirements not vice-versa ..." *Orem* "... Dependence upon the few professional callers to pass along their knowledge to promising, thoughtful callers as a means of maintaining a level keel ..." *Jimmy Carney* - dancer "... Calling will become more professional and as a result it will be better. On the negative side, I foresee a high rate of drop outs as

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long as the leaders keep insisting on inundating the Mainstream with, movements, complications, over-organization and accelerated learning demands . . ."

Following through on their answers to the first question, many felt that the future greatly depends upon how we would handle the influx of new movements. *Briscoe* ". . . As long as new movements flow unchecked we are in for a greater separation (of dancers related to ability) in the future . . ." *McNutt* ". . . I foresee a learning period of not less than 75 lessons just to learn the basic skills needed to be able to dance at what will then pass as club level . . ."

Osgood '99 - Many of those responding were of the opinion that there needed to be more low frequency dance clubs.

Orme ". . . We are heading toward a

highly competitive atmosphere with dancers being able to dance only with the group they belong to . . ." *McNutt* ". . . In no way will the twice a month dancer have a place to go unless proper planning is started now . . ." *Johnston* ". . . There will be a wide span of the activity with no middle ground. Those who wish to devote the time and effort to a full-time 'hobby' will have to be dedicated and will be resigned to two years of classes . . ."

A Bright Future . . . if . . .

A response from one of our colorful veteran callers brings in a touch of optimism. *Fenton "Jonsey" Jones* - caller ". . . (I see) a bright future if the amount of material flowing to the dancer is curbed and controlled . . . CALLERLAB is making great strides in this direction . . ." *Bausch* ". . . Clubs will be a little more specialized. In each plateau, dancers, will need to

be 'challenged' to the best of their ability - but not a step beyond . . ." *Seastrom* " . . . I feel that we now have to preserve all phases of this activity (squares, rounds, contras) and at the same time bridge all the gaps between types and levels of dancing so as not to polarize our 'family' . . ."

Then there was a sprinkling of suggestions all of which bear consideration. *Melrose* " . . . Traditional square dancing seems in jeopardy today. We see a need to retain some of this in

building toward the future . . ." *Elias* " . . . (I see a) separate round dance convention and a return to caller cued easy rounds for square dancers . . ." *Bud Parrott* - R/D instructor " . . . We see more clubs turning to the two squares, two round tips. We believe that square and round dancing will be solidly joined together through the efforts of CALLERLAB and ROUNDALAB . . ." *Stephens* " . . . Friendship, fellowship and fun will always receive first consideration . . ."

QUESTION

THREE

Some optimistic hopes for the future

The final question had to do with things to come. "If you could plan the future, what would be your thoughts for an ideal square dancing activity?" *Lou & Kate Doty* - dancers " . . . The ideal square dance activity will be a happy blend of old and new square dancing and round dancing with caller-leaders who can and will keep virtually 100% of the floor dancing virtually 100% of the time . . ." *Pat Munn* - one of the owners of Kirkwood Lodge and dancer leader thought we should take a cue on the way retirement communities handle square dancing in the various travel trailer villages.

Anderson " . . . The ideal is the club dance with callers who are having as much fun as the dancers (while) using the same (established) basics (with variety) and only adopting a couple of new figures per year . . ."

How we will be dancing in the future drew in many comments. *Briscoe* " . . . I would like to see an activity predominantly filled with smooth dancing . . ." *Musial* " . . . Styling and the required

number of beats of music necessary for each basic will be emphasized in classes . . ." *Croft* " . . . I would like to see contras brought more into the square dance picture to accomplish the threesome, squares, easy rounds and contras . . ."

Will we price square dancing out of reach of the majority? *Metcalf* " . . . One of the main attractions for square dancing has been the inexpensive aspect . . . I hope we do not allow it to become big business for the callers but keep it an enjoyable, wholesome, fun activity for the dancers . . ." *Elias* " . . . Small clubs should merge into financially healthy groups . . ."

Jonesy " . . . (We should) make it possible for a person to come back into the activity without having to start over at the beginning . . ." *Elias* " . . . Basic rounds should be taught at beginner classes . . ." *Seastrom* " . . . I see CALLERLAB as being in the position to handle many of the challenging problems facing us in the future . . ."

How long should the class season last? *Seastrom* " . . . We need standards set for the number of weeks in a learners' class and the number of workshop sections before Mainstream

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(dancing) . . . " *Melrose* " . . . Learn to square dance through an accredited class . . . " *Rod Blaylock* - caller " . . . Every dancer (should be) required to

. . . I would like to see shorter learning periods . . .

finish a course covering the first basic plateau . . . " *Briscoe* " . . . I would like to see shorter learning periods with fewer basics . . . " *McNutt* " . . . 20 lessons are sufficient for the new dancer . . . " *Carney* " . . . No basics class should be more than 30 weeks . . . " *Kaltenthaler* " . . . 30, 2½ hour sessions to cover CALLERLAB's Extended basics level . . . " *Mathews* " . . . Classes to last 40 weeks . . . " *Melrose* " . . . The new dancer should have enough time in class to be dancing well so that he can be more quickly accepted by the experienced dancers . . . " *Jenkins* " . . . Eliminate the word 'class' . . . "

How to identify the activity of the future was something on virtually each person's mind. *Kaltenthaler* " . . . Clubs for transition of class graduates to a club or Mainstream level . . . " *Jonesy* " . . . Use the proven three levels of square dancing in order to keep all dancers in the activity and avoid drop outs . . . " *Johnston* " . . . Ideally there should be a series of definitely defined stratified levels . . . " *Musial* " . . . There will be a universal acceptance of CALLERLAB's definitions of dance levels . . . " *Stephens* " . . . There should be clubs for everyone's tastes . . . "

McNutt " . . . Use the 50 basic program for all new dancers. Maintain a club for these and future dancers at that level. Form other clubs at more advanced levels with the 50 basic club as a haven to which all dancers, new or old, can return. Put the emphasis on dancing with the music with proper timing and proper use of the basics . . . " *Bausch* " . . . Each area will have basic

level clubs, extended basics level clubs and Mainstream clubs; and if the area population will support it, workshop and advanced clubs. From time to time bring all these clubs together for an area festival that involves all of these levels and include some time when all these dancers can be dancing together . . ." *Blaylock* ". . . Sufficient square dancers in every area of the country where all plateaus could be satisfied and badges issued to indicate the ability of each dancer. A successful basics control program in effect . . ." *Stephens* ". . . A more complicated movement relegated to workshop and the workshop being progressive so that dancers may fall out along the way at stop-over clubs where they have reached the plateau they desire . . ."

One of the communicators felt a little differently. *Doty* ". . . I would like to see us get away from the emphasis on levels that tend to divide the activity rather than bring it together . . ."

Again, the feeling of all was that the keynote of the future is based upon good leadership. *Musial* ". . . Careful nurturing of leadership is the key to a more vital square dance activity . . ." *Mathews* ". . . CALLERLAB is doing a great job, but they need to spend more

time training callers to teach and to use good judgment . . ." *Shepherd* ". . . The training of leaders and callers should come before public exposure behind the microphone (today we seem to put the cart before the horse) . . ." *Briscoe* ". . . Callers who have a real feeling for the dancers and teachers who can inspire terrific evenings with just the first 50 basics . . ."

Jenkins ". . . Provide caller-run clubs with the caller taking total responsibility for all aspects of the

**. . . I would like to see
an activity filled with
smooth dancing . . .**

program . . ." *Mathews* ". . . I prefer caller-run clubs . . ." *Shepherd* ". . . In all our training programs in the future, callers should control the clubs and associations rather than dancers. . ." *Jonesy* ". . . Steer away from caller controlled dances . . ." *Orem* ". . . Strive toward dedicated leadership in all departments of square dancing . . ." *Melrose* ". . . We see callers becoming specialists in different fields, i.e., beginner class teachers, etc . . ." *Stephens* ". . . Callers*and teachers

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| <b>Round Dancing - Tuesday</b>   | 7:30 - 9:30 | Cuer Owen Hutchinson     |
| <b>Round Dancing - Wednesday</b> | 7:30 - 9:30 | Cuer June Leverette      |
| <b>Square Dancing - Thursday</b> | 7:30 - 9:30 | Caller Peter Richardson  |
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will be accredited . . ." *Orem* " . . . Professional callers are the ones who can make or break the activity. These are the ones who offer good solid teaching; easy transfer of dancers into active clubs, reasonable handling of new basics, and they make it fun. Common sense is the factor here . . ."

*McNutt* " . . . Anyone wishing to become a caller should first learn the background and heritage, of our dance and have an understanding of the traditional movements as a means of properly teaching the contemporary movements . . ."

Finally, these thoughts: *Jonesy* " . . . I would like to see the real fun restored, the belly laugh prevail again in place of the heavy look of concentration on the

face of the average dancer . . ."

*Orme* " . . . In planning, for the future, I would like to see our activity given a good, complete evaluation by qualified individuals who have an unbiased attitude towards square dancing and have nothing to gain on a personal basis by taking part in such an evaluation. From this evaluation, I would like to see a list of basics developed that will not scare a prospective dancer and will satisfy all present dancers . . . I would like to see our original, useable basics remain positive and not changed into actions which are irritating and confusing . . . I would like to see an activity where square dancers are grateful that they have square dancing to enjoy and are not constantly looking for change."

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# The Planning Starts NOW - 1977 style



NOW COMES THE FINAL STEP - our own crystal ball gazing. We do it with a certain amount of optimistic projecting for, as *Bob Howell*, veteran caller, says "... this great art form will surge and retreat as a giant ocean... and Americans will continue to dance..." Regardless, we don't want to see square dancing phase out just so that it can make a reappearance at some later time. We need it and enjoy it now.

We do this wrap-up with attention focused on what has occurred in the past three decades. And we make special note of what we have learned from our interviews and from the responses we received to the questionnaire.

No one knows, of course, how world conditions, will be at the turn of the century and we have made some assumptions of our own based on research findings in other fields.

Limited fuel availability could make people stay closer to home. Instead of traveling great distances for work, shopping and recreation, they'll concentrate more on neighborhood activities. A guesstimated 80 percent population increase could, however, mean that there will be many more people in every area and as business becomes more automated and each person spends less time at work, we will see a greater need for more and more proven recreational outlets.

## **Need for An Impartial Study**

Also there are some IF's to consider and our projection depends upon certain stepping stone goals being accomplished in the near future. Right

now an impartial study needs to be made to work out the "blueprints" for what we will call an ideal, "popular," square dance activity. While present square dancers shouldn't be excluded from the study, the main focal point should be on new dancers, non-dancers and drop-outs. It's simple enough to determine that most of today's dancers are happy with the activity, or reasonably so, or they wouldn't be dancing. We need to understand what measures are necessary to retain the new dancers and involve non-dancers who might be "ripe" for dancing. We should also discover what would have kept in the activity, those who have dropped out.

Let's ask these people what they are looking for in a recreation; how much time they would be willing to spend in learning to dance and how frequently they would be able to take part in dancing. We might also ask them what they feel they can afford for lessons as well as what price they would pay for attending club dances.

Our prognostications assume that CALLERLAB will continue its direction of promoting professional standards among callers and teachers. To effectively do all this, we see the veteran, qualified, professional callers remaining in a position of leadership in this international association. We see this group lending full support to a study of the future and helping to identify and promulgate a "popular" aspect of square

dancing that will involve the greatest number of our potential dancers. We see CALLERLAB increasing its surveillance over new movements and we see its membership subscribing to its accreditation program and its ethical code.

We depend upon LEGACY becoming more and more effective in communicating with all the facets of square dancing and working closely in the study of the activity's future.

We most strongly suggest a new program built around a limited number of proven basics and requiring no more than 30 lessons.

This is not a concept of limitation. We're talking primarily in terms of thousands of dancers that we're not attracting or retaining now. We're speaking of a form of dance choreography that does not depend upon limitless new basics, but has been around the best and more useful of

*This 20-year old dance (now 42 years - in '99) uses only a limited number of basics (as they were then) coupled with descriptive, directional calls. Hundreds of these exist and the possibilities for more are limitless..*

### RIPTIDE

By Bob Hall

**One and three go forward and back  
 Star by the right on the inside track  
 Turn your corner with a left hand swing  
 Box the gnat in the middle of the ring  
 Pass right back to the side of the town  
 For a do sa do, go all the way around  
 Like an ocean wave and hang on tight  
 Go forward and back then swing by the right  
 Same couples star by the left  
 To the opposite shore with a right hand swing  
 Go back to the middle and swat the flea  
 Then pass right back to the side of the sea  
 See saw, all the way around  
 Make a wave when you come down  
 Go forward and back, then swing by the left  
 Same couples star in the center of the set  
 Turn your corner left allemande**

both the then proven basics - contemporary and traditional. Variety and challenge of this concept comes with traffic pattern and directional calling. It is not based on reverting "back" to

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anything, but it takes its cue from a period some 23 years ago when master choreographers such as Bob Hall, Jim York and Ed Gilmore set the pace for a popular concept of dancing.

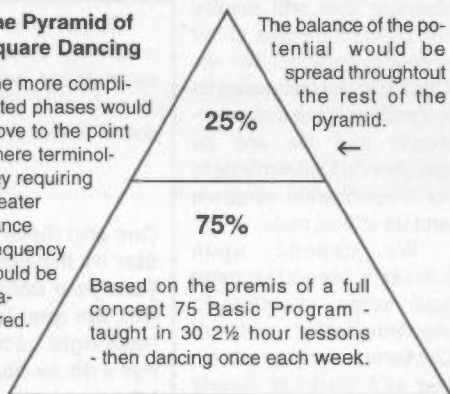
We have assumed, based on considerable research, that our potential for square dancing looks something like a pyramid. Those who might fit the mold, who like the idea of a couple-shared, friendly, recreational activity, represent the base. The greatest number of these individuals will be willing and able to attend a learner's class lasting 30 weeks with a promise of dancing in a friendly club doing just those basics learned in class, on the average of once each week.

We assume also that a fair share of these dancers would be happy to stay at this plateau without the addition of

### The Pyramid of Square Dancing

The more complicated phases would move to the point where terminology requiring greater dance frequency would be featured.

The balance of the potential would be spread throughout the rest of the pyramid.



more basics. Some would want to go on, and they may certainly do so, but with the understanding that the more basics included, the more time will be involved.

Instead of putting the emphasis at the point of the pyramid, a point reached by the smallest percentage of our potential, the "popular" dance, - a base for everyone - must be vigorously promoted.

Lake Champlain Squares

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# LET'S IMAGINE

## How things might be in the Year 2000 A.D.

- as seen in 1977

IF all this will come about, this is what we see as The Square Dance Picture in the Year 2000 A.D.

This imaginary view of square dancing in the year 2000 is not intended as a Utopia. It involves many changes and some sacrifice, but it promises much. Everyone who wishes to square dance will have the opportunity. Every person who would like to be a caller or teacher will be given the chance if he has the ability and if he or she is willing to accept the responsibility of professional leadership. So, come with us to the year 2000.

Through private and public funds, halls just for square dancing have been built in virtually every area. Larger areas boast more halls and as a result square dancers have their own centers just as golfers, tennis players and lawn bowlers have theirs. Each square dance center is run by a full-time, paid manager. Callers are full-time professionals and are paid by the square dance centers.

All callers using the square dance centers are accredited and accreditation is renewed at regular intervals. Those wishing to learn to call must have been active square dancers for three years or longer and may attend a month-long callers' school staffed by accredited caller coaches or they may be apprenticed to an accredited caller coach for a period of a year. Under controlled training conditions, they will have opportunities to call and teach. Caller coaches become accredited by attending once yearly coaching classes.

In this concept of the future, the

word "class" and the reference to levels are not used. Every learning module is conducted by a qualified, accredited caller. The course for dancers is also accredited. The new-dancer course which covers the 75 Basics of "popular" square dancing includes the basic dozen rounds and the foundation movements of contra dancing.

The course duration is set for 30, 2½ hour lessons, or more specifically, 75 hours of learning time which in some instances is worked out in terms of 15 twice-weekly lessons. However, the purpose of the learning module is for each new dancer to become well grounded in square dancing, so at times it is possible that the length of the learning period may be stretched.

The learning module has every appearance of being a club. Because the training period continues until all those in the group are dancing well, there is no graduation and the program just blends smoothly from one of instruction to regular club dancing.

Club programs are geared for twice-a-month dancing and members may dance more frequently if they wish. However, dancers are urged to take part in other non-square dance activities and not take the risk of burning themselves out by dancing too frequently.

Club dancing programs are not regimented and variety is their keynote. The trick of good programming is a concept of utilizing just those basics taught during the learning module, but presented in limitless combinations and patterns. This is not necessarily all-

position dancing, but is a "pattern concept" that requires a creative ability on the part of each caller. It has been proven that the possibilities are limitless.

There is no new basic material to learn after the learning period is over. Workshops are available for those having to be away from square dancing and needing brush up.

The overall picture is very uncomplicated and very non-political. Though administered professionally, the activity is not big business and the large numbers involved in the activity, each paying minimal dues, make it possible for admission fees to be kept low.

Nothing has been taken away from the club operating procedures of the past that were enjoyable and generally beneficial to the activity. The square dance of the year Two-Triple 0 was constructed from all the lessons learned in the half century of square dancing that preceded it. We learned from our errors and concentrated on building an enjoyable program that will last as long as we allow it.

No innovative program is going to please everyone and based on today's

### **Dancing "Beyond" This Stage**

Because our "crystal ball gazing" is aimed at a form of program geared to attract and retain the great numbers who want to dance just for the uncomplicated joy of dancing, we are not focusing in on other forms. Of course, the specialized, groups who recruit from among already trained dancers may flourish or they may not. We've never existed with a form of dance whose only concept of "level" is directed at the great majority of potential dancers. If these high frequency dancing groups do exist, then it is extremely important that the specialized material they depend upon be restricted and retained within these groups.

It would also be advantageous to the success of this dancing if the emphasis could be placed on this "popular" label and not on some other form which might be termed "advanced."

programs, all of this may sound overly simplified. However, it's something to think about. If we are serious in our concerns about the future, something needs to be started and started soon. (The investigation we mentioned earlier is a good place to begin.) Don't pooh pooh all of this as being something unworkable. Take a positive view toward the future and let's see what workable ideas we can produce.

---

## ***Returning to now - 1999***

*Whether you are reading this for the first time or re-reading it for the first time since 1977, you should find the comments, thoughts and suggestions very interesting - and some farsighted.*

*Have we really learned anything or are we continually re-inventing the wheel?*

*Is our destiny pre-determined or can we learn from the past? Now, check out Bob Osgood's "As I See It" - read on.*



# AS I SEE IT

bob osgood

## What will square dancing be like in the year 2000 A.D.?

Well, it seems we have only a few days to find out.

To those of you who have been dancing quite a while many of the comments and quotes will sound familiar, but then things haven't changed all that much and the newcomers to square dancing (within the past couple or three years) will find that some of these same concerns exist today.

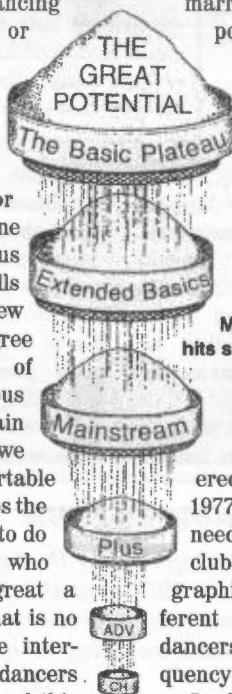
While rereading these voices out of the past, the one thing that hits home for me is that little has been done to correct some of the obvious problems. The plaintive calls for holding back on new movements has to a degree been met by members of CALLERLAB and its various committees. There remain many concerns about "how we dance" which means comfortable dancing, styling, etc. Perhaps the most repeated concern has to do with programs for people who cannot dance with as great a frequency as others, and that is no doubt why many of those interviewed referred to today's dancers as senior citizens. We noticed this past June while at the National Convention in Indianapolis the scar-

city of dancers below the retirement age of 55. And, if we are to look for direction as we start in on the new millennium, perhaps it should be in the direction of increasing our programs that require fewer lessons and less involvement on the part of dancers. This will give us positive hopes in bringing into the activity the young married and the people who populated square dance clubs in the early 50's.

We have addressed many of these concerns here in this As I See It column over the past year. If you would like a little homework, you might dig out your recent past issues and see if you share our views on immediate projects for the coming year.

In January the article covered the concerns going back to 1977, placing an emphasis on the need for low frequency dancer clubs. In the February issue we graphically described out five different ages of potential square dancers and their differing frequency needs.

In March we spelled out the difference of the low involvement traditional square dancing and today's



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contemporary western club dancing based upon initial class involvement.

The April and May issues continued on the frequency of dancing and the evolution of contemporary western club square dancing.

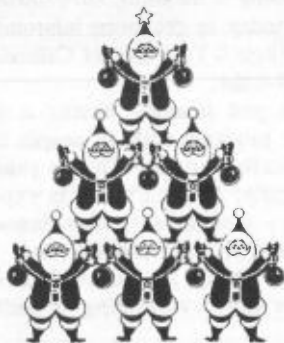
In June and July two powerful articles; one by Ed Gilmore and the second one by Joe Lewis, with suggestions for workable solutions to the drop off problem as it existed early in the game but is still applicable at this time.

In August and September we talked about the value of recruiting through the use of exciter dances and then how to develop club attitudes among the class members.

The importance of variety of all types was the subject for October. And then last month we talked to the new dancer about the importance of standardization and other topics that would be of interest to the newcomer.

Our analysis of the situation as we step into a new century is to be optimistic. Look into the possibility of extending the club programs to accommodate those with busy schedules who would be naturals for square dancing if it required less involvement. After all, the true joy of square dancing, the friendships, and all the side benefits are there for everyone to enjoy. We only need to make them possible.

Think about it. 



# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



What happened to 1999? I guess you are having fun when time just flies by. The year 2000 is just weeks away. We hope your computer is Y2K ready. We think ours are ready but you will never know until the day comes. Using the worst case scenario, I can always just go out and buy a new computer on January 1, 2000 and test drive it before I pay for it.

I don't know about you but I have had an awful time keeping track of my time commitments, especially dance dates. I would be totally lost without my Five Year Pocket Calendar. If you have similar problems, you may want to consider ordering the 2000 Edition of **LEGACY'S FIVE YEAR POCKET CALENDAR** that covers the years 2000 thru 2004. Each month has a full page of space available for notes applicable to that month. It is still available from LEGACY for only \$5.95 + shipping & handling. Give LEGACY a call today to get more information about their 5 Year Pocket Calendar - 414-567-3454.

Can you imagine having a new dancer program with 32 people in it not counting angels? This is exactly what caller Harry Stubbe is experiencing - 4 squares of new dancers! How did Harry Stubbe and the Wausau Merry 8's accomplish this success story - marketing, of course.

Quoting Harry Stubbe, "We got half of our new dancers as a direct result of placing an announcement in a local 'HOME SCHOOL' newsletter." Home schoolers are strong supporters of family values and square dancing is a natural compliment to their goals. So if you are looking for new dancers AND you have a Home School group in your area, that is a place to target your marketing efforts.

I was honored to be the special guest speaker at the Management Information Forum sponsored by the Eastern District Square & Round Dance Association in Manchester, New Hampshire, on October 3. We covered the *Principles of Marketing* and the importance of enthusiastic leadership. We will cover more specifics in next month's column.

The response to our placemat idea was overwhelming. We mailed samples to dancers and callers around the world. We hope the placemats will help clubs with their marketing efforts. Because of the excellent response we will be designing additional placemats and make them available to everyone who sends us a SASE.

Ed Foote wrote an article recently for the *Northeast Square Dancer Magazine* that discussed the lack of positive spirit for square dancing like it used to be in the 70s and 80s. If you

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would like a copy of his article, send us a SASE. His article provides a self test to determine if your club has the spirit for square dancing. Personally, I feel the spirit for square dancing is alive and well and, for those clubs that don't have square dance spirit, we suggest enthusiastic leadership. Enthusiastic leaders will bring back the spirit in full swing, especially if they appoint a permanent square dance marketing task force.

Another suggestion we have to increase dance spirit is to try to get every caller to start a caller run Mainstream club in his or her area. We need Mainstream clubs so that the new dancers have a place to dance. I honestly feel sorry for areas that have few Mainstream clubs. These areas are in a "slow death" cycle. Even year round marketing will not help these Plus areas much because the new dancers have no place to dance and soon leave the activity after completing the Mainstream New Dancer Program.

The year 2000 is just days away.

Why not do things differently for the next century - offer New Dancer Dances (not square dance lessons or classes) in January and in September. Many clubs are doing this with great success, especially if they are marketing square dancing year around. Our club keeps a list of prospects and when we have 12 people on the list, we start a new dancer dance program regardless of the time of the year.

See you next year, and thanks for the many letters, e-mail messages and phone calls in 1999 in support of this column in the best world-wide square dance magazine, *American SquareDance*.

Until next month, Happy Dancing - it is a privilege that will not last forever.

Bernie Coulthurst is the Editor of Club Leadership Journal. For a complimentary copy of Club Leadership Journal, please call 715-824-3245. Our mailing address is POB 766, Plover, WI 54467-0766. Our e-mail address is [clj@wi-net.com](mailto:clj@wi-net.com).

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## 50<sup>TH</sup> NATIONAL SQUARE DANCE CONVENTION GOLD CERTIFICATES \*Correction\*

CALLERLAB, has 500 Gold Certificates to sell to callers and 50<sup>th</sup> National Square Dance Convention in 2001 has pledged the \$25 per person registration donation to the FOUNDATION. This was made possible by the Bob & Rita Byram, General Chairman of the Convention.

Callers wishing to take advantage

of this should request the Gold Certificates from the CALLERLAB home office but your check should be made out to the 50<sup>th</sup> NSDC.

If there are any questions regarding the Gold Certificates, contact the CALLERLAB office.

As many of you by now know, Bob Byram passed away in September.



# THE LIFE OF RILEY

By Dave Robeson

The tour bus of the 48<sup>th</sup> National Square Dance Convention passed the home of Hoosier poet, James Whitcomb Riley (1849-1916). Old houses are better adapted for receiving several visitors at a time.

Although such places at previous conventions are connected to square dance history, Riley's home is different from most. On entering, dancers suspect he was one of them. Its parlor displays his top hat, cane, fiddle, and guitar. He would pop a roll in the piano and dance around the parlor snapping his fingers if a visitor pumped the pedals. As a youth he had played in the town band, "amused his friends with his impersonations, acted in parlor theatricals, (and) went to dances".

Young James asked his father, "Why are we called Hoosiers?" According to a biography, the reply was: "Pioneers in this locality had a way of bellowing out 'who's thar?' when strangers knocked on the log-house doors at night. If you say that over and over, it gradually sounds like 'Hoosier.' The people in the little towns and on the farms, in the backwoods districts do have a dialect, some of them." (Dialect, which was introduced into American literature by a British soldier during the Revolutionary War, can be read in early songs of modern square dance.)

His poetry features small town and rural America of the 19<sup>th</sup> century -

"When the Frost is on the Punkin", "The Old Swimmin' Hole", "Our Hired Girl", "The Raggedy Man", and "Little Orphan Annie." Playing the guitar he often recited, as in "The Squire Hawkins Story" (1875):

"I might to on and tell you all  
About the supper - and the ball -  
You'd ought to see me twist my heel  
Through jest one old Furginny reel  
Afore you die! er tromp the  
strings

Of some old fiddle  
tel she sings  
Some old  
cowtillion, don't  
you know...  
We kep' the danc-  
ing' up tel four...."

(And in 1882): "My Fiddle?" -Well, I  
kindo' keep her handy, don't you  
know! ...

Is the old cowtillions I "saw"when the  
chi'ce is left to me...

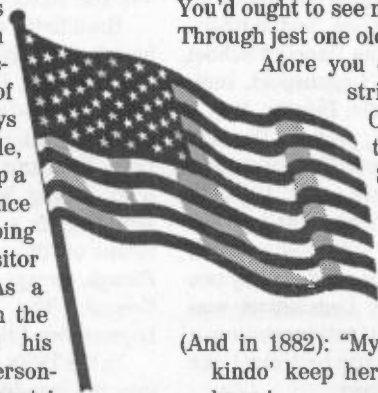
And so I plunk and plonk and plink...  
And play the tunes that makes you  
think

The devil's in your toe!  
I was allus a-romancin', do-less boy...  
A-fiddlin' and a-dancin' and a-wastin'  
of my youth

And a-actin' and a-cuttin'-up all sorts  
o' silly pranks...

My music seemed to have the kink  
O'drivin'cares away!"

In Indiana where his father met his  
mother by asking her to dance,  
programs west of the Allegheny Moun-  
tains had fragmented to little more than  
a collection of diverse European



national influences. Through gradual assimilation and elimination, the dissimilar elements were brought together as the cotillion. It was a program of contras, quadrilles, and an occasional round dance such as the waltz or polka. Oddly, American English retained the word cotillion (1766), from the French, *cote*, petticoat.

The Indiana State Library in Indianapolis found (for this article) evidence of the changing conditions in, A collection of Cotillions, Scotch Reels, Etc, Introduced at the Dancing School of M. B. Brouillett. Logansport. Indiana, 1834, S. Lasselle, Printer. It is a small battered book, perhaps the only surviving copy, consisting of a few brittle pages, loosely sewn together with white cord, wrapped with butcher paper, and sealed with scotch tape. How did it come to be produced by two Frenchmen? Likely, Logansport was originally a French settlement on a north-south trade route between Lake Erie and the Ohio River.

Brouillett outlined five sets of quadrilles first, probably ordered in descending popularity:

Set 1 figures were "Fitzjames #1, Prisoner #2, Liberty # 3, Waltz #4". The waltz may have been new to the quadrille. Its use was expanded. (A caller, about 1970 as a part of round dance lessons, taught the writer and friends a set of waltz quadrilles.)

Set 2 begins with the usual French quadrille figure, "La Pantalón", but the following page, which was missing, would have listed the remaining.

Set 3 appears to be a mixture of French and English: "La Federal #1, The Star #2, La Bonaparte #3, La Campagne #4."

Set 4 suggests the addition of Spanish

and German styling: "McPherson's Blues #1, Black Forest #2, La Vantoon #3, and La Marshall #4."

Set 5 has a name, the "Battle of New Orleans", which could be described as an American military quadrille. Obviously, it celebrates Andrew Jackson's victory over the British during the War of 1812. The figures: "Word of Command #11, The Attack #2, The Retreat #3, The Combat #4, The Trumpet of Victory #5, The Victory is Ours #6."

Brouillett ends with a mixed, loosely organized list: "Yankee Doodle Jig, Cotillion, Scotch Reel, 2<sup>nd</sup> Scotch reel, country-dances - Jackson's cradle, college hornpipe, McDonalds Reel. Lord Grahams Reel, Miss Croakers Reel, Young Widow, Canadagua Assembly (like a grand march?), Tekel, Beaus of Albany (Ind.), New Speed of Plough, Greggs Pipes, Opera Reel, The Coquet, The Resume, The Echo, Logansport, Life Let us Cherish".

In the 1850s singing was introduced into the quadrille. About 1863 in the Civil War, Union soldiers from states bordering the Ohio River, including Indiana, invaded rebel territory. Camped in conquered parts of Tennessee and Mississippi, they called the cotillion and in 1870 the term square dance entered Noah Webster's Dictionary.

As quoted from "My fiddle", Riley was affected by the influence of the church. A related document was also discovered, Dancing as A Christian Amusement, An address before the Presbyterian Institute of Presbytery of New Albany, (Ind.) by George C. Heckman, D.D., President of Hanover College, Madison, Ind., 23 pages, Dec. 6, 1876:

"The recreation is seeking recognition and encouragement of families,

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where it was once excluded. Let us first consider and answer some of the most plausible defenses of dancing.

1. Scripture
2. Exercise
3. Graceful
4. Fashionable
5. Not sinful
6. Not forbidden by Bible
7. Other amusements more objectionable
8. Young people will be amused; restraint will only lead to other indulgments."

Heckman then argues the contrary side: "(1) The effect of dancing on bodily health (2) Moral and religious considerations (a) A waste of time (b) Evil associations (c) Injurious to mind and body (d) Dancing is unfriendly to the purity and growth of religious life-worldly - opposed to precepts of bible (e) Lastly, the irreligious nature of the amusement is seen in that (there is) no

prayer or hymn or benediction."

Similar objections are available in 19<sup>th</sup> century literature all over the United States. Most were eventually resolved. As witness by the number of square dance clubs on its properties, the church brought dancing to its members minus alcohol. This agreement is the most fundamental characteristic of modern square dancing.

The Riley home is considered "one of the finest Victorian preservations in the United States" and also as one of the many "points of interest" in the ultimate Rand-McNally Road Atlas and Vacation Guide. Oh yes, Riley wasn't Irish. His ancestry surname was Riland, Pennsylvania Dutch.

Charles Korba, Tour Guide, State of Indiana, Department of Administration Tour Office and Dave Lewis, Indiana Division, Indiana State Library, assisted this writer. Email jrardr@swbell.net

*By Mike Seastrom*

As a result of all the letters received by CALLERLAB regarding the T2000 debate, the Board of Governors formed the Square Dance Issues Committee to address the wide range of topics that callers, dance leaders and dancers had addressed in their letters. The Board requested that this committee examine issues other than the program lists that affect the future of the activity.

More than twenty issues were suggested, either by committee questionnaire, or by letters received. These topics were rated in order of importance and comments were summarized in the Square Dance Issues Committee Report delivered to the Board of Governors prior to the CALLERLAB Convention in Dallas. The report suggested assignments of each topic to a particular standing committee in CALLERLAB or to other national organizations. Those committees and organizations would then be requested to develop an action plan to resolve or improve the area of concern.

The Executive Committee has spent a great deal of time examining this report and finalizing assignments. Letters have been sent to standing committees, to U.S.D.A. and to LEGACY requesting that action plans be developed. These action plans have been requested by the end of the year in hopes that steps can be taken soon in a positive direction.

The issues addressed were divided into five categories as listed below:

1. General Issues
2. Learning Issues



3. Leadership Issues
4. Caller Issues
5. Additional Issues

The issues, in order of importance, as rated by the committee, are as follows:

1. Recruiting
2. Caller attitudes
3. Teaching
4. Maintaining dancers, Dance leader attitudes, Caller training
5. Marketing
6. Continuing education for callers
7. Dancer attitudes
8. Leadership training
9. Public relations, Adequate teaching time
10. Caller preparation
11. Transition of class to clubs
12. Over emphasis on choreo complexity
13. Costumes and dress, Entry dances  
Under emphasis on sociability
14. Current lifestyles
15. Class availability
16. Caller recruitment
17. Easier entry program
18. Motivate local caller associations
19. Teaching traditions and history
20. Caller unity

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| <b>Jim Woolsey</b>       | 1200 SW 97th, Oklahoma City, OK 73139, 405-691-1251              |

Recruiting, marketing and public relations were issues rated in the top ten and the Square Dance Issues Committee felt that these needed to be addressed by marketing professionals. The Board received a presentation at the convention in Dallas on how to create a long term marketing program. The Executive Committee has appointed James Hensley of Creative Marketing Services, as a marketing advisor to the Foundation for the Promotion and Preservation of Square Dancing. He has been

asked to develop a long range plan that addresses image, public relations, recruiting and eventual corporate sponsorship. We are pleased at the response so far and are hopeful that all national organizations will join us in implementing a final plan and support fund raising efforts to carry it out for many years to come. This project has the potential to positively impact our activity in a tremendous way. It is the Board's hope that we can all unite in the effort to make it a reality. 🍀



*Selected by Sandi Simmons*



As this season of peace, love & goodwill toward man approaches once again, let us take time to remember our family and friends, the neighbor who had a tough year, and those less fortunate than us. Extend your hand in friendship offering not only a little "holiday cheer" but the wish for it "World Of Love." You'll be surprised what effect it will have.

Enjoy the holiday festivities ... Caroling, Gift-Giving, and Holiday Parties... but don't get caught doing the "Kissing Two Step" under the mistletoe ... it could start the New Year off with a bang!!

Merry Kiss-mas!!

### **KISSING TWO STEP**

Dorothy Sanders, 6406 Moorhaven Dr., Louisville, KY 40228-1430

**RECORD:** Blue Star 2400  
**FOOTWORK:** Opposite except as noted  
**SEQUENCE:** Intro-A-B-A-B-A-Ending

**RHYTHM:** Two Step  
**PHASE:** II

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1-5 WAIT (OP);; VINE APT SNAP; VINE FC SNAP; SD CLS;

#### PART A

1-4 CIRCLE BOX;; BOLERO BOX WHEEL 6;;  
5-8 TRAVELING BOX WITH 1 TWIRL;;; PICKUP;  
9-12 2 FWD 2 STPS;; RK FWD & REC; RK BK & FC OUT;  
13-16 SD 2 STP L & R;; OPEN VINE 4 (OP/LOD);;

#### PART B

1-4 2 FWD 2 STPS;; HITCH FWD 3; RK BK & REC;  
5-8 HITCH FWD 3; RK BK & REC; VINE APT; VINE FC;

#### ENDING

1-3 VINE APT SNAP; VINE BFLY; LUNGE & TWIST;  
4 BHND, SD, THRU; APT OLE!!!

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**SEQUENCE:** Intro-A-B-C-A-B-Ending **PHASE:** II+2

#### INTRO

1-4 WAIT;; APT PT; TOG BFLY;

#### PART A

1-4 WALTZ AWAY; WALTZ TOG; SOLO TRN 6;;

5-8 STP SWING; SPN MANUV; 2 RT TRNS (CP/LOD);;

9-12 2 FWD WALTZ (W DRIFTS APT);; TWINKLE; TWINKLE;

13-16 2 LF TRNS (WALL);; CANTER; CANTER;

#### PART B

1-4 LF TRN BOX;;;;

5-8 DIP BK & HOLD; REC SCAR; TWINKLE; MANUV;

9-12 OVERSPN TRN (WALL); 1/2 BK BOX; TWL/VINE; TWINKLE;

13-16 TWINKLE; THRU FC CL; BOX;;

#### PART C

1-4 LACE ACROSS; 1 FWD WALTZ; LACE BK; 1 FWD WALTZ;

5-8 BAL L; REV TWL; TWINKLE; MANUV;

9-12 2 RT TRNS;; HOVER; P/UP;

13-16 2 LF TRNS;; BAL L & R;;

#### ENDING

1-3 DIP BK; TWIST; KISS;

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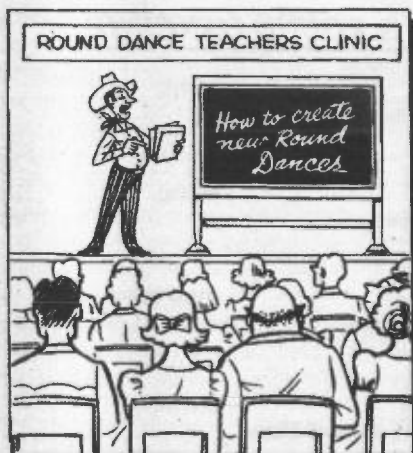
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## Help Needed Y.E.S. Wheelchair Square Dancers from Columbus, Ohio

I am writing on behalf of the Y.E.S., Wheelchair Square Dancers from Columbus, Ohio. Y.E.S. stands for Young Enthusiastic Square Dancers. They are a group of physically challenged young people, who have for several years, performed at State and National Conventions.

They are a non-profit organization and depend entirely on donations from organizations and other square dance groups. They have attended 8 National and 14 State Conventions. Besides square dancing, one of their most exciting performances was for the President and Mrs. Regan at the Presidential Park in Washington D.C. in 1991. They also performed and dedicated a half-hour performance and all proceeds of the dance to the men and women in Operation Desert Storm.

This group of young people work very hard in order to be able to attend these conventions and activities.

They need your help. The National Convention in Baltimore is coming up next June. The committee for the National's has invited the group to attend, however, their funds were drained when the group was returning

from the National's in Florida. They were in an accident that demolished three of their vans, along with a new truck, trailer, wheel chairs and luggage. Our worst injury was a broken arm along with a couple of concussions, bruises and cuts. Once we were able to get home, the accident took all of our money and cost almost \$4,000.

Once again we are trying to raise money for the trip to Baltimore. This will probably be the last National that the group will be able to attend, as the next 4 or 5 National's will be held out west. Do to the expense, they will not be able to attend any of the National's after the year 2000. The cost is just too much with the entire extra's that are needed.

Won't you PLEASE HELP! Should anyone reading this want to help Y.E.S. attend the Baltimore National, please send your contributions to Illa Benedum, President of Y.E.S. Wheelchair Dancers, 1874 Fleming Rd, Columbus, OH 43232, or Caller Ed & Faye Laudenslager, 4271 Ashgrove Dr, Grove City, OH 43123. All donations will certainly be greatly appreciated.

*Bill & Connie (Chickie) Weber  
Fundraiser Chairman for Y.E.S.*

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**SEASON'S GREETINGS**



# So You Want To Be A Caller

LARRY COLE



We wish you a Merry Christmas - We wish you a Merry Christmas - We wish you a Merry Christmas and a Happy New Year. I tremble with wonder at the sights and sounds of this time of year. As we all go about celebrating the joys of the season, each in our own way, let us remember the majestic fellowship of square dancing. Holidays and square dancing bring out the goodness in all of us and it would be grand if the world was always in a holiday mood. I sincerely hope that you are blessed with a phenomenal holiday season. Callers please remember the dancers in your clubs this is a super time of year and say thank you.

I attended the summer workshop, in August, put on by the Indiana Square Dance Callers' Association. Jim Mayo had the honor of conducting the 46<sup>th</sup> three day clinic hosted by ISDCA. Jim is an Accredited Caller Coach and accomplishes magic in the way he presents caller training. Bob and Janice Jones were the ISDCA Vice Presidents in charge and did an awesome task in providing a regal weekend. Clinics of this kind, hosted by state caller associations, are an exceptional tool for caller training.

Teaching is such an important part of calling that I thought we would continue with it again this month. Two

couple teaching is a good way to keep everyone involved all the time. When you have everyone in two couple squares they are all learning and dancing. You can start from a big circle (remember last month) and find a way to have every other couple wheel around. Now you can teach and practice any call that can be done from facing couples (this list is limitless). After a time have the dancers pass thru and move on to the next couple. Everyone now has a different couple to dance with and you can teach and practice the call again, for some folks dancing with a different couple makes the call appear brand new. Please remember that square dancing is danced with four couples in a square and that is what the dancers expect, do not use too much two couple stuff. Send them home having danced in a full square and singing the words to your last song.

See you in 2000!

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

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



# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CALLING

### **Jirka Scobak and Jiri Slaby**

I want to welcome Jirka and Jiri from the Czech Republic and their new note service. They have included many national and international callers as contributors with articles and comments. The notes will be published approximately every three months.

A question is posed as to how we can make square dancing attractive to young people. Does the following attract or detract from the draw of the activity to youth: Friendship and entertainment; the dance itself; Square dance fashion?

Steve Kopman shares some ideas on how to call less predictable choreography. Also included is an in-depth interview with Steve.

Lorenz Kuhlee and Doug Machalik spend some time talking about Inverted Lines, and ways to get into them and get out of them. Make sure you are comfortable with the choreo before calling them to your dancers.

While Offset Formations are part of the Challenge program, they can be incorporated into other programs. It can be a different experience for your dancers, without being difficult. These formations can be Offset Boxes, or Offset Lines, along with others.

A hypothetical question is posed about which square a caller should cater to at a dance when there are varying degrees of dancing ability.

Mike Sikorsky, Tony Oxendine, Tom Perry, Jirka Rogalewicz, Bengt Gellef, Bobby Delph, and Wil Stans share their thoughts on the dilemma.

## CALLERS NOTES

### **Norm Wilcox**

In this month's 'Adding Creativity To Your Choreography' article, Norm continues with the 6<sup>th</sup> part in his series with the various aspects of programming. The caller must have a plan before getting to the dance, not making it up as they go.

In the **Basics and Mainstream** programs, the following calls and sequences are featured: Ferris Wheel; and Slide Thru; along with choreo dancing the Basics Program. For the **Plus** Program, an experimental call - Split the Deucey (Dean Fisher) - along with choreo dancing the Plus Program is shown. For those calling **Advanced**, there is information on the following calls and concepts: As Couples; and Switch to a Diamond. Also included is some choreo at both the A-1 and A-2 Programs.

## THE CALL SHEET

### **Kris Jensen and Bill Eyler**

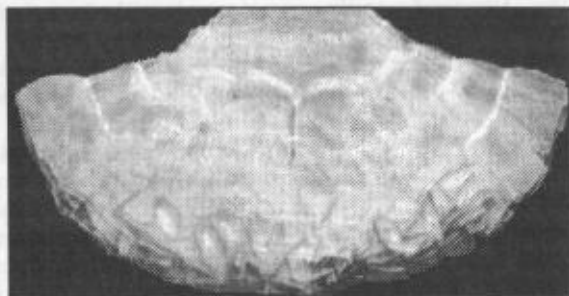
The GCA now has a presence on the Internet: <http://www.iagsdc.org/gca/>

Several callers shared their experience of attending the Caller's School in Los Angeles this last July. Another article by Kris Jensen

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discusses whether a caller should use checkers or a computer program. She recommends that new(er) callers should use the checker method to understand how each call works (*I agree wholeheartedly - Frank*) For those that are looking for computer programs to use, there are many out there. (Editor's note: There are many programs listed at the following website: <http://members.tripod.com/Frank253/SD/Compute.htm> If there are other programs available not listed on the website, please contact me at [frank253@hotmail.com](mailto:frank253@hotmail.com) and I will include them.)

Kris also includes her record review of the latest releases.

## **CHOREO-WISE**

### **David Cox**

This month's issue contains more of the 'Texas-Style' routines. The essential difference between 'Texas-Style' and Modern Western Square Dancing is that in 'Texas-Style' your original partner always remains your partner, and your original corner remains your corner, and so on.

At the **Basics** program, some 'oddball' Pass Thru's are included. The featured calls at the **Mainstream** program are Folds and Cross Folds.

This issue continues from last month look at 'Anything' and Roll at the **Plus** program. This is a very versatile call, and the more you use it

the more easily dancers will respond to the call, and the more innovative you can become with it.

The material in the **Advanced** program includes many singing call figures using many of the Advanced calls.

This month's issue continues the series of articles discussing the different type of modules, and how and when to use them.

The Feature Concept this month is 'Reverse'. For example, a 'Reverse' Right and Left Thru would have the dancers doing the Courtesy Turn, then the Right Pull By.

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

## **WESTERN CONTRA**

### **Hal & Diane Rice**

There has been a lot of controversy about the dress code for dancers lately. Hal addresses this issue, and shares how CONTRALAB QUARTERLY feels about the subject.

There are eight dance recordings that Hal gives the dance movements to each.

Editor's note: While I don't proclaim to understand all that's listed in the publication, there are a lot of good sequences and materials listed. If you use Contras as part of your program, perhaps this might be something that would be of value to you.

## **JOHN'S NOTES**

### **John Saunders**

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

In the DANCING CONTRA section,

by Don Ward, Don shares some of the contra dances that he called at a recent weekend of all square dancers that gather once a year to enjoy the unique choreography of the Contra Dance.

Equivalents and zeros are reviewed in the Workshop Section to Spin the Top and some others calls.

The **Basic Program** call featured is Lead Right, and not having the dancers Circle to a Line! Tag the Line is the highlighted call at the **Mainstream Program**. This month for the **Plus Program** John explores the call Follow Your Neighbor.

The **Advanced and Challenge Supplement** includes: Cross Clover and (Anything); Scoot Chain Thru; and the Galaxy formation.

## **MIKESIDE MANAGEMENT**

### **Stan & Cathie Burdick**

Stan and Cathie have joined the electronic revolution and can now be reached by e-mail at: [tfguild@capital.net](mailto:tfguild@capital.net)

The CALLERLAB project to raise money for the Foundation for the Preservation and Promotion of Square Dancing has been a huge success. For example, \$22,000 has been generated from the sale of the record and tape "God Bless the USA." Several other organizations have joined in to promote the project.

Since Square Dancing is a language, it was interesting to read excerpts from a speech by Clark E. Crouch, as quoted by Walt Cole. To be an effective leader, which callers should be, they must be able to communicate to those they are working and dealing with. "As leaders, we are in a position to help those others be effective as dancers and leaders. It's our job to make them look good, to make

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their lives as dancers easier, to provide opportunities for them to move into positions of leadership and opportunity.”

Quite a few innovative Singing Calls are included to put a little more excitement into the program, rather than calling the same figures over and over.

For the module callers, Stan has included several modules and technical zeros for various calls and formations.

## NOTES FOR EUROPEAN CALLERS

### Al Stevens and Rudi Pohl

Al can be reached by e-mail at: [Al\\_Stevens@compuserve.com](mailto:Al_Stevens@compuserve.com)

While the title of the notes state that they are for European Callers, they are by no means meant for European callers exclusively! Of course, ANY caller would benefit by these or any of the note services that are available, regardless from where they are published.

There seems to be some misuse of

the call ‘Box Circulate’. An explanation of what the call is supposed to do, and ways that a caller might be able to communicate (there’s that word again!) to the dancers so there is no uncertainty as to what the caller wants.

The call ‘Separate’ is an often misused and misunderstood call. Several examples are used to show many different ways to precede and follow the call, rather than the traditional, “go around one” or “to a line”. Continuing with the same theme, some ‘tough’ figures are included to expand the concept.

Several figures and singing calls are shown featuring the Plus call,  $\frac{1}{4}$  Tag the Line.

Do you publish a note service?

Would like it mentioned here?

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

A pessimist is a guy who sizes himself up and gets sore about it.

# EASY LEVEL

## BOB HOWELL



As she has done for several years, Mae Fraley of Rockville, MD shares a spirited couples mixer with us. Mae refers to this offering as the ---

### MAPLE LEAF STOMP Canada

**Formation:** Couples in a circle, Man's back to center.  
Partners join both hands.

**Music:** A swingy French-Canadian contra tune

#### Routine:

#### Counts

- 8 Man backs toward center pulling his partner with him (3 steps and stomp), they move out of circle 3 steps and stomp.
- 8 Again, they move toward center 3 steps and stomp, then the lady turns once under the man's left hand.
- 16 Repeat above, but this time beginning moving toward the wall, then in again, then out and the lady turns under the man's left hand and ends facing CW around the circle, releasing hands.
- 8 Men stand still and clap while ladies walk around outside the circle and turn back.
- 8 Ladies walk back toward their partner, but PASS HIM BY, AND take hands with the next man.
- 16 Promenade with new partner.

Note: This gets things off to a good start.

#### 2000 - 2001

|         |                         |           |                 |
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| 22 Jan  | Bradford, VT*           | 12 May    | Andover, NJ*    |
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**"JOHN'S NOTES"**

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And in the seasonal mood, Hugh Macey of Bath, OH, owner and producer of Grenn records, has again released *Rudolph the Red Nose Reindeer*. Following are two dances that I wrote to fit this tune, the first being a square dance.

**RUDOLPH THE RED NOSE REINDEER SQUARE**

**Formation:** Square

**Music:** Rudolph The Red Nose Reindeer Grenn 12183

**Routine:**

BREAK

(Circle left)

Rudolph the red nosed reindeer had a very shiny nose  
And if you ever saw it you would really say it glows  
Allemande left your corner, box the gnat at home, (pull by)  
Allemande left one more time, then weave the ring and roam  
Then one foggy Christmas Eve Santa came to say  
Do-sa-do your partners all and promenade that way  
Then how the reindeer loved him as they shouted out with glee  
Rudolph the red nosed reindeer you'll go down in history

FIGURE

One and three you promenade half way round the ring  
Sides square thru, go four hands, inside that square I sing  
Same two you right and left thru, turn that girl and then  
Eight chain six across the set, fly along my friends  
Then one foggy Christmas Eve Santa came to say  
Swing that corner lady boys and promenade that way  
Then how the reindeer loved him as they shouted out with glee  
Rudolph the red nosed reindeer you'll go down in history

SEQUENCE of dance parts:

Break; Figure (twice for heads); Break; Figure (twice for sides); Break;



And here is a contra done to the same tune called the ---

## RUDOLPH THE RED NOSE REINDEER CONTRA

**Formation:** Proper Duple. 1,3,5, etc. active but not crossed over.

**Music:** Rudolph The Red Nose Reindeer. Grenn 12183 (Slowed down)

### Routine:

Intro: ---- Active lady balance two gents

1-8 ----- Circle three

9-16 ---- Active gent balance two ladies

17-24 ----- Circle three.

25-32 ----- Actives down center.

33-40 --- -Turn alone, come up and cast off

41-48 --- -With the couple above right-hand star

49-56 --- -Left-hand star, the other way back

55-64 --- -Active ladies balance two gents

And finally this month, here's another of Mae Fraley's gems that she calls the ---

## CINDERELLA WALTZ CONTRA

1858 Howe's Complete Handbook

**Formation:** Duple or Triple proper

**Music:** Any good 32 bar waltz - (At Christmas you might use "Waltz of the Flowers" from the Nutcracker on Lloyd Shaw Record LS E-16).

### Routine:

Meas.

8 Man 1 and Lady 2 Waltz toward each other 2 bars, backward to place 2 bars, then two-hand turn once around and return to own places (4 bars)

8 Lady 1 and Man 2 repeat above.

8 All face down the set, partners join inside hands. Waltz promenade down the set, turn alone (4 bars) Promenade up the set as actives make an arch with inside hands, #2 couples pass under, so all arrive back in progressed places.

8 Same two couples rights and lefts (square thru).

Note: This makes a great good night dance for a contra group.

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**TITLE - Label**

**ARTIST**

### **Wolverton Mountain - GR-12185**

**Dick Leger**

Aside from the fact that the music is smooth, relaxing, and easy to dance to, a nice tune to mellow out a crowd, this is more of a dedication to Dick Leger, who passed away in August. Anytime that I had any sort of private conversation with this gentleman, we talked about one thing: timing. His advice "Give the music to the dancers" is something I take with me every time I'm in front of a group of dancers. What a concept! Giving the music to the dancers! Thanks to Dick Leger who took the time to chat whenever possible. I (we) will miss him. *Hds(Sds) Prom. 1/2, Four Ladies Chain across, Sds(Hds) R&L Thru, All Join Hands & Circle, Corner Swing, Allemande Left, Come Back One & Promenade!*

### **Jambalaya - BMV-200**

**Nelson Watkins**

I've been a Hank Williams Sr. fan for a long time-some of our most classic and timeless pop and country tunes were given to us by this man. Close to the original in sound-particularly the first few piano notes. Works well as a hoedown. Boomchucka percussion and a honky tonk air. Here's one for your Hank Williams Night. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Star Thru (don't write this stuff, it comes right off the record!) California Twirl, Square Thru 3, Corner Swing & Promenade!*

### **Squaws Along The Yukon - GMP-704**

**Nate Bliss**

Signature music from from GMP, Clear and bright, not a relaxer and not a jumper either. Cute lyrics with that little percussion jump that GMP uses. Catch the key change in the closer. *Each figure is different. Sorry folks, I'm just not typing them all out.*

### **Bahamas Hoedown / Bells - DR-9011**

**Hoedown**

Here's a future classic for PMDO Records. Like "Heartbeats", "Bahamas Hoedown" has lots of appeal. A feel of the Caribbean-happy and warm. "Bells" is a boomchuck and (you guessed it!) bells number. "Bahamas" my definite favorite of the two.

**Riptide / Thumper - CRC-106****Hoedown**

Here's a double sided first from Crown Records. "Riptide" is an active hoedown with a very busy fiddle and a boomchucka percussion line. Music is very evenly tempered-no highs and lows. "Thumper" is similar in attitude with a very steady bass line.

**I Go To Pieces - RMR-2001****Sonya Savell**

Nice cover in 4/4 timing of a fine pop tune by the same name. If your an RMR fan, add this one to your collection. *Hds(Sds) Prom, 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

**Back Up And Push / Maggie Valley Rag - BMV-21 Hoedowns**

"Back Up And Push" is a very busy number-active fiddle, guitar pickin', piano, banjo-like the spaghetti sauce, it's in there. Nice listening music for those with a bluegrass slant, "Maggie Valley Rag" has that bow to your partner, bow to your corner barndance feel. Good listening music as well.

**The Danville Train Robbery - TAR-105****Monk/Moore**

Although your reviewer is usually not familiar with the original music that TAR Records chooses to cover, I most always put these in the keeper file. Why you ask? Good music quality, active rhythmically, dancers like the music. I usually put TAR recordings in with my hoedowns for something different. Catch the key change at the closer. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, R&L Thru, Square Thru 3, Corner Swing & Promenade!*

**Tempos Tantrum - A-1011****Hoedown/Jet Roberts**

An unusual hoedown both musically and choreographically. Very busy music with a familiar melody-the called side is two couple mainstream with extended applications(to say the least) of the program, If all our dancers could do this stuff who would need more "advanced" programs? Check this one out for some interesting workshop material!

**Fox On The Run - C-3512****Shoemake/Bower/Haag/Main**

Here's another opportunity to replace those worn Chaparral records you thought would never be available again. A percussion number with a muted melody line-to allow for some harmony and voice presentation. Vocals are cut in on the instrumental side. *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, Split 2 Go Around 1, Lines Forward & Back, Star Thru, California Twirl, Corner Swing and Promenade!*

See you next month.

Web site: [www.chrispinkham.com](http://www.chrispinkham.com) - e-mail: [www.info@chrispinkham.com](mailto:www.info@chrispinkham.com)

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# DANCING CONTRA

WITH DON WARD



This month is a contra suitable for all occasions. It's a good contra for square dancers and opening contra for traditional first timers.

The dance is, "Forgotten Treasures" by Beth Parkes. Its alternate with couples 1, 3, etc crossed over. What can turn this into a real energetic dance is the selection of music. I'll get to that at the end. Now the dance.

A1; CORNER/NEIGHBOR, BALANCE AND SWING (16) End the swing, as couples, facing away from the caller.

A2; PROMENADE 4 LINE, WHEEL AROUND AS COUPLES PROMENADE BACK (16)

B1; BEND LINE & CIRCLE LEFT 3/4.....PARTNER SWING (16) The circle 3/4 will put you and your partner on the same side of the set. Men will be on original side. End the swing facing across the set as couples.

B2; LONG LINES FORWARD AND BACK (4 steps each) LADIES CHAIN ACROSS (16) This puts everyone back on their side of set, progressed on place along line.

The music I like calling this dance to, which dancers can't refuse but move with is from a CD "Voyage of the Magic Truck," played by The Magic Truck String Band. There are a half dozen good traditional tunes suitable for contras or squares played in a very energetic style. "Glory in the Meeting House/Hotwing Hoedown" are the tunes I like for this dance. The CD is available from Scott Russell, 404-377-6242.

Have fun and enjoy the music and dance wherever you are.

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# THE CALLER COACH

**DON WILLIAMSON**

**ATTEND A GOOD  
CALLER'S SCHOOL**



One of the most exciting times in the life of a square dancer is their first year when they are learning and socializing with their friends. New aspiring callers also seem to thoroughly enjoy learning from their instructor and from each other. New callers can learn many of the things it took many of us several years to absorb. More importantly they can get started doing things the right way instead of developing a lot of bad habits. They can develop procedures, make contacts and get guidance that can last a lifetime. Many times they can overcome a serious weakness or problem that might make a big difference in whether they are going to succeed as a caller or not.

What about experienced callers? Should they attend a callers school or a seminar especially if they are more popular than the caller coach himself or herself? A big (definite) YES! When we get to the point that we feel that we know it all, or that no one can teach us anything, or we feel we know it all, we are mistaken. We can all learn from others. Caller coaches and other veteran callers have much to offer, however, many times excellent ideas come from inexperienced callers, dancers and even from specialists in other fields. If we want to keep improving we should keep an open

mind and always be on the lookout for new ideas that can enhance our programs and abilities.

Back in July, I conducted a callers school for new callers in my home town of Greeneville, Tennessee. We had eight callers representing five states and I concluded that the school was very successful. I plan to do it again next year in July, 2000. I have since had the opportunity to work with three of the attendees and they are progressing nicely. A fourth caller has inherited a club, a new class and is being booked everywhere. One of them, along with his partner has helped his club recruit forty four new students for their class. I intend to find out just how they did that!

I will be conducting another school for callers with zero to five years experience July 23 through July 27, 2000 again in Greeneville at the Charay Inn. If you would like to join us, call me at 423-638-7784 and I will send you the necessary information.

For square dancing to grow in the next century, I suggest that we callers make a list of some of the major things in which we must improve and make plans to do it. The following is my list of general areas we need to tackle.

1. Improve the image of square and round dancing to the general public

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2. Greatly improve programs for first year dancers
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To do all this we need good callers,

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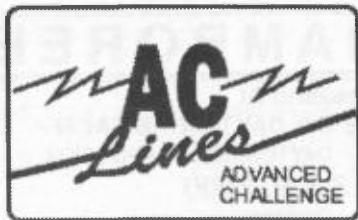
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*Happy Holidays*



by  
**Ed Foote**



## DANCING IN NEW ZEALAND

After spending a week in Australia this past August, my wife and I spent 4 weeks calling in New Zealand (19 dances - 15 of which were Mainstream and Plus, and 3 caller seminars - each covering 2 days). New Zealand consists of two islands, North Island and South Island, and we spent two weeks in each island.

The population of New Zealand is 3.3 million, with 2/3 living in the North Island, and square dancing is popular on both islands. Although Mainstream is the dominant program, there is considerable Plus, along with some Advanced primarily in the North Island. Challenge consists of one square doing C-1 in Auckland.

At about 2/3 of the dances I called, the ability level of the dancers was above that of the U.S. Yet the age group

of all floors was identical to that of the U.S. Thus, while some people claim that dancers overseas dance better because they are younger, this does not hold true for New Zealand.

Why do people dance better? Because their callers use calls from a variety of positions on a regular basis. In addition, there is no rush to Plus. Dancers graduate at Basic level, then move to Mainstream the next year. Later they may choose to go to Plus. Thus, the dancers have ample time to become well grounded in the basics.

Round dancing is not as popular as in the U.S. Many dances have no rounds and others have only a few rounds scattered throughout the evening. At two large dances there were two sessions of three rounds each with various cuers. Yet ironically,

**Looking for Christmas presents?** Consider our diagram books; PLUS, A-1/A-2, C-1, C-2 & C-3A. These are the most complete diagram books available for each program. Cost: \$16.25 including postage, \$17.25 for C-3A. Also, all-position DBD teaching videos for Mainstream, Plus, A-1 and A-2 (write for descriptive flyer). These are the only videos of their kind, because they are for people already dancing a program and teach how to do the calls from various positions.

**Also available:** Moveable Dance checkers - \$7.00, magnetic dancer board \$23.00, Round Dance Manual for Beginners by the Lockermans - \$7.50, and the famous Ed Foote Joke Tape (C-60 audio cassette, all jokes squeaky clean) \$8.00. Shipments to Canada for any item - add \$8.00.

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every time a round is played, the floor is jammed. Given the fact that so many people can do rounds, it is unusual to see so few rounds done at dances.

New Zealand has an annual National Convention, which alternates between the North and South Islands. Attendance runs between 600 to 1500 dancers, depending on the popularity of the location. The 34<sup>th</sup> National Square and Round Dance Convention will be held June 2-4, 2000 in Wellington, North Island, which is the capital of New Zealand. The entire convention is sponsored and run by the New Zealand Callers and Cuers Association.

New Zealand has the same major

problem of recruiting new dancers as in the U.S. and Australia, and for the exact same reasons; people have so many choices of activities, video cassette rentals and satellite television encourage people to stay home, and the Internet really keeps people at home. No one in New Zealand, dancers or callers had any problem with the call lists or their content, or felt the lists contributed in any way to dancer dropout.

We will never forget the wonderful time we had with all the dancers and callers of New Zealand.

Marilyn and I wish you a blessed holiday season, with the reminder that what is essential is invisible to the eye. ❁

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with Wheel Around. Not the way you usually hear it, from a promenade position. Remember that the Wheel Around action is ALWAYS to your left. Have fun with these.

- 1) **HEADS 1P2P**  
right and left thru  
1/2 wheel around  
couples circulate  
HEADS wheel around  
pass the ocean  
scoot back  
right and left grand
- 2) **SIDES LEFT square thru 2**  
LEFT touch 1/4  
walk and dodge  
wheel around  
flutterwheel  
pass the ocean  
circulate  
linear cycle  
square thru on the 4<sup>th</sup> hand left  
allemande
- 3) **HEADS right and left thru &**  
lead left  
veer right  
couples circulate  
wheel around  
chain down the line  
pass the ocean  
swing thru  
right and left grand
- 4) **SIDES right and left thru &**  
lead left  
veer right  
SIDES wheel around  
load the boat  
square thru on the 3<sup>rd</sup> hand  
box the gnat  
right and left grand
- 5) **HEADS 1P2P**  
right and left thru  
wheel around  
tag the line, face in  
pass the ocean  
boys trade  
recycle  
right and left grand
- 6) **HEADS pass thru & 1/2 wheel**  
around  
BOYS pass thru  
CENTERS trade the wave  
head boys run  
extend  
split circulate  
boys run  
wheel and deal  
pass to the center  
CENTERS square thru 3  
left allemande



- 7) SIDES star thru & square thru 3  
LEFT swing thru  
walk and dodge  
wheel around  
star thru  
CENTERS pass thru  
left allemande
- 8) SIDES star thru  
double pass thru  
peel off  
BOYS wheel around  
ferris wheel  
GIRLS square thru 3  
star thru  
wheel and deal  
left allemande
- 9) HEADS LEFT square thru 2  
LEFT touch 1/4  
walk and dodge  
wheel around  
dixie style to a wave  
circulate  
explode & slide thru  
left allemande
- 10) SIDES LEFT touch 1/4, walk  
and dodge & wheel around  
HEADS roll away  
double pass thru  
cloverleaf  
CENTERS swing thru  
extend  
acey deucey  
boys run  
1/2 tag  
1/4 face your partner  
right and left grand
- 11) HEADS lead left  
veer right  
Heads wheel around  
pass the ocean  
trade the wave  
LEFT swing thru  
girls run  
boys trade  
HEADS wheel around  
pass the ocean  
girls trade  
swing thru  
right and left grand

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## THE FOUNDATION

### FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

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

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

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

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

For additional information, contact the Foundation Office at (507) 288-5121.

- 12) SIDES LEFT square thru 2  
LEFT swing thru  
girls run  
wheel around  
chain down the line

square thru 2  
trade by, left allemande

- 13) HEADS LEFT square thru 4  
LEFT swing thru  
girls run  
boys trade  
wheel around  
1/2 tag  
walk and dodge  
u turn back  
square thru 4  
right and left grand

- 14) SIDES LEFT square thru 2  
LEFT swing thru  
girls run  
1/2 wheel around  
flutterwheel  
CENTERS turn thru & wheel  
around  
ENDS star thru  
You're home

- 15) HEADS square thru 2  
square thru 2  
wheel around  
pass thru  
1/2 wheel around  
boys trade  
ferris wheel  
dixie grand, left allemande



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# THE KOREO KORNER

STEVE KOPMAN



Let's stay with the Wheel Around theme but add a little more spice.

**HEADS** pass thru, wheel around 1 1/2  
**girls** pass thru  
**THEN:**

- 1) **CENTERS** recycle  
head girls run  
**CENTERS LEFT** turn thru  
right and left grand
- 2) **CENTERS** explode the wave  
**ENDS** trade & roll  
centers run  
touch 1/4  
girls diagonally pass thru  
**CENTERS** square thru 3  
ends trade  
left allemande
- 3) **CENTERS** recycle  
side boys run  
left allemande
- 4) **CENTERS** fan the top  
**ENDS** hinge  
each wave fan the top  
boys run  
chain down the line  
slide thru  
pass thru, left allemande
- 5) **CENTERS** linear cycle  
**ENDS** face in  
pass the ocean  
acey deucey  
right and left grand

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# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

The Christmas Holidays have approached us and as we reflect on this past year, we want to tell you how much we continue to appreciate your support during the year. From our family to yours we wish you the Happiest of Holidays.

## Chicagoland Round Dance Leaders' Society Teach Of the Month, October 1999

### Phase II

Ain't She Sweet (Lawson) Belco 382

### Phase III

Ragtime Two Step 99 (Shane) III/TS  
Hoctor 619 & 1503

### Phase IV

Wrap Your Troubles In Dreams  
(Rothscheid) Star 107A

### Phase V

An Affair To Remember (Slater) V/FT  
SP 317

## Wisconsin Round Dance Leaders' Council Round Of The Month October & November 1999

### Phase II

Windy City Two Step (Maguire) II/TS  
G-17044

Dancing On A Moonbeam (Schumacher)  
Bonus: I'll Think Of A Reason Later  
(Speranzo) II+1/TS Decca 72076 - Lee  
Ann Womack

### Phase III

Love (Callen)

### Phase IV

Arriba (Hartung) IV/Rumba  
SP Flip Lili

## Ohio SD Association Rounds Of The Month November & December 1999

### Easu

Sh-Boom (Parker) II/TS  
Coll 4234 The Crew Cuts

### Intermediate

Just Thinking Of You (LeFeavers)

### Classic

Hallelujah (Reeder)

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Dance  
Leaders' Society  
ROQ - 3<sup>rd</sup> Quarter 1999**

Phase II

My Heart '99 (Kammerer) II/WZ  
TNT 145

Phase III

Wee Sam (Barton W/Educational)  
DDN007-A SP 284 Flip Esta Rumba

Phase IV

Yesterday's Song (Scott)  
Columbia 18-02604

Phase V

Wendy (Slater) V+2/WZ  
SP 308 (422701)

Phase VI

All Over Again (Slater) FT  
SP 308 Flip of Wendy

**Minnesota RD Council  
Round Of The Month  
November/December**

Phase II

Baby's Got A Hold On Me (Halsall)  
II+TS  
Warner Bros 7-21252 - Flip of  
Fishin' In The Dark

Phase III

Argentina Rumba (Carnevale)  
III+1/R/SP

He Broke Your Memory (Speranzo) IV  
WZ/SP 329

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What Are You Doing New Year's Eve, Wass  
..... SR 2000  
Little Red Wagon, Harrison ..... JPESP 7009  
Jubilee, Williamson ..... RB 3082  
Happy Together, Packer ..... EAG 3410  
God Must Have Spent A Little More Time On  
You, Bramlett ..... GMP 209  
A Change Would Do You Good, Dederman  
..... SG 607  
He's Been So Good To Me, Gorski & Savell  
..... RMR 2000  
Two Pina Coladas, Nordbye ..... ELK 045  
Ragtime Annie/Heck Among The Yearlings ...  
..... BM 1028  
Jingle Bell Rock, Oxendine & Story RYL 322  
Live, Laugh, Love, Sheffield ..... ESP 1040  
Raining Here This Morning Worley . CRC 127  
I Love You Because, Sheffield & McMillan  
..... ESP 1039  
O Come All Ye Faithful/Red Wing ... BMV 19  
Twelve Days Of Christmas/Stompin' Hoedown  
..... BMV 20





# SEWING 101

WITH *DONNA IPOCK*

Christmas is just around the corner, don't peek you'll just get scared, it is time to buy more fabric. Now don't rush out and buy just anything. This is the perfect time to pick up fabric with a holiday motif. IT'S ON SALE! Magic words to a sewers ears. If you shop several fabric stores you may even pick up this fabric on the remnant table. The outfit I wore at the North Carolina State Convention Sewing Clinic was from fabric purchased from three different stores. I found 1 1/2 yards at one place, and then 2 1/4 yards at another. Still needed more since I already had a design in mind. Well patience, and being a frequent shopper/looker paid off. The print finally went on sale at the third place. For some reason we don't have many fabric shops here, the big chains have either merged or gone completely out of business. The favorite place for fabric buying seems to be at the local WalMart. The only problem with this is they all don't put the same fabric on sale at the same time. You just have to keep an eye on two or three of their stores (and of course make friends with the staff there in the fabric department). While we're talking BUYING, don't forget to pick up holiday table cloths and napkins. These are perfect for the circle skirts and the napkins can be used for the yoke on a shirt or a tie for



your partner.

Now that you have all your Holiday shopping taken care of...you are set to THINK SPRING. Fabric stores are like ready to wear stores, they are months ahead in the seasons. If you have extra money, now is the time to do the spring and summer outfits. Our club dances year round, even on the 90 degree nights. Most of my summer outfits are dresses. These seem to be much cooler, you don't have all the extra layers, (bulk) around your waist. My favorite is a pinafore type from an old Authentic Pattern # 276, this can be made without sleeves or with them. The first one I made was out of a light weight sheer type fabric. I lined the bodice but didn't line the skirt. Well, the hem didn't have enough weight to stay down...what to do. Here's the tip, when your skirt just won't stay down and always floats above and around your petticoat, just add weight by sewing some hem tape to your hem. I had finished this outfit with a blind hem so I just stitched the hem tape to the inside on the very edge of the skirt. I used two rows of stitching so it looked like an embellishment, not an after thought.

Let's talk embellishments....early on in our square dance adventures, I admired the different looks one can get



**Corben Geis**

## **Have a joyful holiday season and a safe and prosperous New Year and Millennium**

**Looking forward to seeing  
you at Baltimore Convention  
June 2000**

*Corben*

from the same basic pattern. Sometimes we are just not as creative thinking when we purchase the fabric as other times. Here's the tip...this may sound like a lot of work but, in the end it pays off. Every now and again take inventory of your fabric stash and all the trims you have on hand. I mark each piece with the yardage and care instructions. Take some time to lay some of the trims, (lace, rickrack, ribbons, iron on's, what-ever) on your different fabric. See what looks good with what, even if it's just bits and pieces of trim. Snip off a piece of the fabric and trim, make a note of how much trim you need, pin the note to the fabric and trim. Do this with several items. Put these in a zip-lock baggie and keep in your handbag. This doesn't take up much room in your bag and you will always have something to rely on, not just your memory. Be sure you purchase enough, it doesn't look too good to go skimpy on the trim. How an outfit is trimmed can make it look well thought out and pulled together. We always want to look our best. Don't forget to take out the sample after you have made the purchase.

More on embellishments...one easy way to add trim to your partners shirt is to use a matching ribbon on your outfit and then outline his yoke with the ribbon. You can sew the ribbon along the yoke lines on the front and back. Even place some on the cuffs, around the pocket flaps and also around the collar. I have a red gingham dress that is trimmed with a red soutache braid on the ruffle. The matching shirt is a plain white one with the red braid on the collar, cuff and yoke. Since this is a white shirt with red trim, it can be worn with several of MY outfits. At Christmas and Valentines we just add a tie that matches my outfit. This shirt can also be used for patriotic dances, navy pants, shirt with red, and a fabric tie to match my patriotic skirt or dress. Try to have more than one outfit match his shirts. It became time consuming for me to make my husbands shirts, so we rely on store bought ones that are "fixed-up." This leaves more time for sewing up all the fabric stash that somehow got up to my sewing room.

**Happy Holidays and Sew Happy!**

## **Earl Johnston Milestone, 1993**

Earl started his calling career while in high school in Rockville (now called Vernon), Connecticut. He was playing saxophone in a local dance band when, someone requested a square dance. As Earl knew a few dances, he took the microphone and has been calling ever since.

He was involved with the starting of NECCA, the New England Council of Callers Associations as well as the Connecticut Callers and Teachers Association and the Springfield Massachusetts Callers Association.

Earl conducted callers schools where thousands of callers received their initial introduction to the world of square dance calling. These classes were held in Massachusetts, New Hampshire, Michigan, Pennsylvania, Virginia, Iowa, Colorado, California, and Maryland.

Having successfully bridged the gap from traditional to modern western calling, Earl established a reputation of being a truly versatile, triple threat man in the field of square dance leadership. His home club and class programs always came first. His work with new callers was high on his list and his travels to call and teach outside of his area also fitted into his schedule.

Putting back into square dancing a share of what he and his wife, Marion, had derived from it, was a goal of the Johnstons for almost a half century. In recognition, of this Earl, was inducted into the Square



Dance Hall of Fame and a portrait of him is on display in the Lloyd Shaw Archives Center in New Mexico.

A Charter Member of CALLERLAB, he has served on its Board of Governors. The Johnstons have traveled extensively throughout North America, serving on the staffs of vacation institutes, calling at major festivals and conventions, and conducting caller-training institutes. They have also traveled with square dancers to a number of countries overseas. Add to all that, the number of articles Earl has written for various publications, the many records he has recorded, and the successful callers note service he produced, and you have a very busy and dedicated individual. ■



# Country Kitchen

By Louise Harrop



What better way to end a special holiday meal then with a chocolate cake? This recipe requires a little extra effort, but it is worth it. Your guests will love you for it. Enjoy!

## Decadent Chocolate Cake

- 2 1/4 C all-purpose flour
- 1 tsp baking powder
- 1 C boiling water
- 1/2 C butter
- 3 squares unsweetened chocolate
- 2 C sugar
- 1 tsp vanilla
- 2 eggs, separated
- 1/2 C dairy sour cream
- 1 tsp baking soda

Preheat oven to 350°. Grease bottom and sides of a 10" spring form pan; dust lightly with flour; tap out any excess. Sift flour and baking powder onto waxed paper. Pour boiling water over butter and chocolate in a large bowl; let stand 5 minutes until melted; stir to blend. Stir in sugar and vanilla. Beat in egg yolks one at a time, blending thoroughly. Combine sour cream and baking soda in a bowl; beat into chocolate mixture. Stir in flour mixture,

blending thoroughly. Beat egg whites in a small bowl with electric mixer until soft peaks form. Stir a little of the beaten egg whites into the batter to lighten. Fold remaining egg whites into chocolate mixture until no streaks of white remain. Pour into prepared pan. Bake for 45 minutes or until a small knife inserted near the center comes out clean. Cool cake in pan on wire rack 10 minutes; loosen spring form side; remove side of pan; cool completely. Frost with chocolate frosting.

## Chocolate Frosting

- 3/4 C semi sweet chocolate
- 6 Tbsp heavy cream
- 2 Tbsp butter
- 1 tsp vanilla
- 1 1/4 C confectioners sugar

Combine chocolate, cream, butter, vanilla and sugar in a medium size saucepan. Heat slowly, stirring constantly until butter and chocolate have melted. Remove from heat; beat until mixture thickens slightly, but is still runny. Cool slightly. Frost decadent chocolate cake. Frosting is soft and runny, but firms up on cake.



**Are you looking for a different  
gift for that special someone?  
Give them a subscription to  
*American SquareDance Magazine*.  
See Page 5 for a SPECIAL offer!**



## **SQUARE DANCE**

### **Our National Folk Dance Bill**

### **Introduced into Congress**

On June 17, 1999, Representative Jim Saxton (NJ) introduced a joint resolution into the 106<sup>th</sup> Congress of the United States - 1<sup>st</sup> Session. This bill, known as H. J. Res #60 now goes to Representative Dan Burton (IN), Chairman for "Committee of Government Reform" in the US House of Representatives for study and action.

H. J. Res #60 reads:

- Whereas square dancing has attained a revered status as part of the folklore of this country; Whereas square dancing is a joyful expression of the vibrant spirit of the people of the United States;
- Whereas the American people value the display of etiquette among men and women which is a major element of square dancing;
- Whereas square dancing is a traditional form of family recreation which symbolizes a basic strength of this county, namely the unity of family;
- Whereas square dancing epitomizes democracy because it dissolves arbitrary social distinctions; and
- Whereas it is fitting that the square dance be added to the array of symbols of our national character and pride
- Now, therefore, be it Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the square dance is designated the National Folk Dance of the United States of America.

Representative Saxton in introducing the bill stated "We will designate 'Square Dance' as National Folk Dance of the United States in perpetuity." But he can not do it alone. We need the help of every dancer, and their friends and family to write to their Congresspersons to make them aware of this bill. We need to make them aware that Square Dance represents many forms of dance - Square, Round, Contra, Clogging, Polka, Reel, Jig, Heritage, Quadrille, Cotillion and Country Dancing. That it is done by people from all walks of life, by all ages, beliefs, nationalities, handicapables, it has no social distinctions. Make them aware of its healthy aspects for body & mind, its sociability, the many contributions square dancers make to the community and how foreign countries look upon it as our National Folk Dance. Even the great choreographer Agnes DeMille called it our "American Folk Dance." Accentuate the positive. Unlike so many bills, we are asking for no money, just a designation of Square Dance - our National Folk Dance.

If your state is one of the thirty-one that has already designated Square

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Dance its State American Folk Dance, remind the Congresspersons of this fact - they may have forgotten. Individual letters and e-mail are better than petitions. The zip code for the House of Representatives is 20515, while the Senate is 20510 in Washington D. C.

If you have questions, or want a copy of the resolution, contact the Co-Chairmen of the "Square Dance - National Folk Dance Committee" - Frank & Helen Cavanaugh at 20 Wooton Drive, Southampton, NJ 08088  
*Start writing those letter's!*

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



This Holiday Season is going to be one that we will all remember for a long time. Square dancing has come almost a full circle and is now starting on the up swing again. It has been a long time in coming. Country Western is also seeing some interesting changes and new people are becoming interested in the activity.

Even with the positives for square dancing, to illustrate why CW has been seeing renewed interest, I am going to reprint a very nice and informative message that was released on the Internet by a lovely couple in Michigan, Gary & Beth Arnold.

"My husband and I went to a Country Dance Hall last Monday night, where they had a live band performing, for either dancing or listening, or both. It was GREAT! The band played a variety of music, some you could do the swing to, some waltz's, a polka, even one we could cha cha to and did a rumba too. Those that wanted to dance that way could, those that wanted to line dance to the particular music, could. It was geared for any kind of dancing a person wanted to do. This particular night attracted the older people rather than the younger ones that frequent the line dance class/dance night, on Tuesdays, which we go to also. They get all ages but different nights they get more of one than the other, depending on what is going on.

"The music was continuous last night, never really stopped. The band

took a 15 minute break, at which time, the owner put on some tapes for those that wanted to do some lines but one could go to another part of the floor and dance whatever they wished to if they didn't know the particular line dances. The atmosphere was filled with energy as the music kept one feeling that way. Gary and I danced every single dance from 7:00-9:30, except for a couple of the line dances he didn't feel he knew well enough to dance as yet. It was much better than going to a square dance and having to sit 10 minutes between the tips and the rounds, which is at least as long as we have to sit at the square dance we would have normally gone to on Monday evenings. If one doesn't want to dance that much, they don't have to, but it would be available for anybody that did, or at the times they wanted to. In addition, it really does enhance the total atmosphere of the particular dance hall."

This type of positive atmosphere will keep CW around a long time. Now this month's dance is Honky Tonk Attitude.



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## **HONKY TONK ATTITUDE**

4 Wall Line Dance, CCW direction

Level - Beginner

Suggested Music: Honky Tonk Attitude-Joe Diffie

Beats/Steps = 32/32

Beats Steps

### ChaCha Right, Cross and Rock, Step Left, Hold

1-3 Cha-Cha-Cha to the right (Quick left, right left steps)

4-6 Bring left behind right and rock step

7 Sidestep left with left foot

8 Pause

### Heel Lift, Heel and Toes, Heel Up

9-10 Lift heels off floor and down for two beats

11-14 Bring right foot in toward left (toe heel toe heel)

15-16 Left brush up (Left heel out, up to right knee)

### Kick Ball Change, Willies

17-18 Heel out, Left home

19-21 Right kick ball change (quick weight change, kick R, L home)

22-24 Three willies (distribute weight between L toe & R heel, twist to R)

### Four Jumps, Slap, Toe Touch, Slap and 1/4 Turn and Slap

25 Jump out - leaving feet apart

26 Jump in - crossing right foot over left

27 Jump out - leaving feet apart

28 Jump in - feet together in home position

29 Bring right foot behind left leg & slap right boot with left hand

30 Touch right toe to the side

31-32 Bring R foot in front of L leg, slap inside of R boot and 1/4 CCW and slap outside of R boot with R hand.

Repeat.

# ASK DAVE

DAVE GIPSON



## The Lone Square Dancer

As happens every year or two, the topic of lone dancers on the dance floor has arisen again.

I am referring to the practice of a lone dancer, male or female, entering the dance floor without a partner expecting a partner to be furnished for them.

There are single's clubs where this is a perfectly acceptable practice and it is commonplace in many European clubs. While it is acceptable at those places, not every club may feel the same way. As a lone dancer it is your responsibility to determine beforehand what the practice is at each club.

We are becoming a worldwide society where some believe they have a "right" to be accommodated regardless of the effect on those around them. How silly and wrong! If everyone had the right to do as they pleased, we would be having duels and gunfights at high noon to settle differences. We must respect others and the easiest way to do that is by displaying simple common courtesies to each other.

It is the responsibility of the lone dancer to find a partner before venturing onto the dance floor. Entering a square without a partner can cause the square and often the entire dance floor to wait because of inconsiderate and rude behavior.

Let's set the record straight. The money paid at the door is for dancing.... it does not include a partner, unless by the club's standard practice, you are provided a dance partner all night.

It is rare when a lone dancer is not afforded the opportunity to dance. Granted, it probably isn't every tip but they do get to dance. If you are attending a specific club's dances and are not being asked to dance, then vote with your feet and go elsewhere.

As clubs, we do a disservice to lone dancers when we take their money for lessons, provide them with a partner, and forget to educate them on proper etiquette after they graduate. Club members should try to dance with the lone club members who attended their class. However, lone dancers still should not walk onto the dance floor alone holding up a hand looking for a partner. The door swings both ways folks.

Remember, 99 percent of the dancing population is just like us. We cannot let that one percent upset the apple cart.

### Special note

My book "Squaredancemanship" which covers issues on square dance etiquette and many other topics, including a cast of characters, is available for free download via the Internet at: <http://www.dave-gipson.com>

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# POINT OF ORDER



## A PROPOSAL FOR NEW SQUARE DANCE CLASSES

In recent years I have seen small square dance clubs conducting classes consisting of a few couples plus one to four or more singles. The singles are most often ladies. All of these folks want and deserve the fun, fellowship and great exercise found in square dancing and the club is eager for new members.

As long as the club has angels to help out with the singles, everything goes well. The singles keep coming and

eventually they are ready to join the club for good square dancing fun. But then what happens? Single ladies without a regular dancing partner find it's not like it was in class. They get to dance one or two tips in an evening, hardly enough to reinforce what they've learned to become proficient dancers (experienced dancers know it takes about a year and lots of floor time dancing to become proficient). Sooner



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or later they drop out.

A solution that makes sense to me is to let some or all of the single ladies start at the very first dancing the man's or left-hand dancer's part. The club would provide something distinguishing to wear - a colorful neck bandana or wide over-the-shoulder sash for those ladies dancing the man's part. In this way the new graduates can continue to dance after graduation - they won't have to sit and wait for someone else's partner to dance a tip with them. Perhaps they'll be new dancers who will stay active in the club!

Confusing to new dancers? Perhaps at first but I believe they will adapt to the idea. To make sure there is no "stigma" attached, have a couple of lady angels dance the left-hand dancer's part in class, of course wearing the distinguishing symbol - sash or bandana. The caller can assure the ones who choose to learn this way that later on, if they desire, they can easily learn to dance the woman's part, and then they will be capable of being anyone's partner in a square.

Think of the couples of which one partner has died. If the man dies, most

often the lady stops dancing because she will be just another single lady dancer among several in the club. We need more ladies who can dance the man's part. At a regular dance the lady who dances the left-hand part would wear the symbol - sash or bandana - as the identifying "left-hand dancer" marker.

Jerry and I have square danced for 18 years, and we are round dance instructors. Do we start single lady dancers in a new round dance class learning the man's part first? No, we have not, but I'm seriously considering it. We always have a few ladies who want to learn to dance but have no partner, and we'd love for them to stay with us. Without a regular partner, and often we don't have enough angels to go around in class, they usually drop out after just a few lessons.

If you've attended national conventions (NSDC) or the International Round Dance Convention (URDC) you have seen same-sex couples dancing together, and what difference does it make? They are dancing and having a good time. Let's try it!

*Frances Stinson,  
 Round Dance teacher*

---

# Remembering

## **Bob Byram September 27, 1999**

The square dance world lost a great icon with the passing of Bob Byram, 50<sup>th</sup> National Square Dance Convention General Chairman. He passed away on September 27. Bob and Rita, and his family enjoyed a life of square dancing, camping, and traveling. Some of his favorite things were cowboy poetry, rodeos, fishing, and singing. Bob and Rita were married 48 years.

Bob had been a very active figure in square dancing. He and Rita were members of the Camping Squares for 24 years; part of a group that started the Motiv 8's Square Dance Club and held various offices in that club; was also very involved in the Associated Square Dancers where he had held many offices and was its President in 1970-1971.

He attended his first National Square Dance Convention in 1971 and had only missed one since. He was the Assistant General Chairman for the 37<sup>th</sup> NSDC and he had a dream since then of having the 50<sup>th</sup> NSDC in Anaheim, California. He succeeded and he and Rita became its General Chairman. He included in his dream not just dancers from his local area but dancers from throughout the state of California and beyond. As he said, "This will be a convention put on by all California dancers."

He was a giant of a man with a kind and loving heart. He brought the best out of those who worked

with him and we worked hard for him and because of him. He had pulled together a great team to help make his dream come true. His loss will be felt throughout the dancing world but he will be watching us and we will do a good job to make Bob's dream come true.

The family would like donations in Bob's name to The Inland Heart Transplant Association in care of Bruce Byram, 9333 Somerset Blvd., Bellflower, CA 90706. Cards may be sent to Rita at 3353 Myrtle Av., Signal Hill, CA 90807.

*Ken & Barbara Freeman  
50<sup>th</sup> NSDC Publicity Chairman*

## **Don Buchanan 1922-1999**

Don, the epitome of the single square dancer for over 25 years, passed away on August 26. Many of us first knew him as the guy with the wonderful handlebar mustache. Trained as a machinist, Don, worked for over fifty years for Greenerd Press and Machine Company in Nashua, New Hampshire with time out for the US Navy during WWII. Until poor health prevented it, Don could, on any given night, be found at a workshop or dance from Mainstream to Challenge.

Over the years he supported all of the local single clubs and for the past several years never missed a National Singles Convention. He served on the 25<sup>th</sup> Singles Convention Committee in Boston. Most recently he regularly danced with Litchfield Swingers in New Hampshire, and Seaside Steppers and Yankee Twirlers in Massachusetts.

*American SquareDance, December 1999*

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The square dance community has lost a wonderful person and his many friends will miss having him in a square.

Donations in Don's memory may be made to Myelodysplasia Research, Dana Farber Cancer Institute Development Office, 375 Longwood Avenue, 7<sup>th</sup> Floor, Boston, MA 02215.

## **John Shadoan, Jr May 26, 1999**

John and his first wife, Wilma, were extremely active as teachers and callers in and around Montana in the 50's and 60's. After Wilma passed

away in 1969, John remarried in 1970 to Mauma. They continued to travel and teach and have attended CALLERLAB several times.

John became unable to call about 7 years ago because of ill health but is remembered as the "One Night Stand King" of square dance and called for employees and visitors in Yellowstone Park for about 10 years in the 70's and 80's. He touched people from all over the US.

John also served in the Air Force during World War II and was captured at Clark Field with his unit. Also, he was a prisoner of war for 3 1/2 years.

### \*\*\*\*\* OPINIONS \*\*\*\*\*

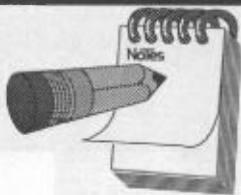
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# WHAT'S AHEAD

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

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



## NATIONAL CONVENTIONS

### U.S.A.

- Jun 21-24, 00** Baltimore, MD (49<sup>th</sup>)  
**Jun 27-30, 01** Anaheim, CA (50<sup>th</sup>)  
**Jun 26-29, 02** St. Paul, MN (51<sup>st</sup>)

### CANADA

- Jul 20-22, 00** Vancouver, British Columbia  
**Jul 18-20, 02** Saint John, New Brunswick

### AUSTRALIA

- Apr 20-24, 00** Geelong, Victoria  
**Sep 8-10, 00** Perth, Western Australia  
**Jun 7-11, 01** Tamworth, New South Wales

### NEW ZEALAND

- Jun 2-4, 00** Wellington

24-30 **HAWAII** - Annual Aloha State Festival, Waikiki, Honolulu. Special activities include Polynesian Adventure Luau, Whale Watching Cruise, and Hula Dancers. Tour packages and discounted hotels available, call Hans at 800-676-7740. For other information, Gil Gilbert, 808-261-6087, Hawaii Federation; PO Box 1, Pearl City HI 96782; gil@aloha.com; web: www.inix.com/squaredancehawaii

28-29 - **CALIFORNIA** - Imperial Valley SD Festival, Imperial High School Gym. Nan or Charles 760-353-2604; icac@mindspring.com

## JANUARY 2000

9 **OHIO** - Annual Charity Dance, Berea High School, Berea, benefiting the Berea Children's Home. Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; rudebts@valunet.com

14-16 **NEW HAMPSHIRE** - New England Dance Legacy Weekend, Durham. Square and contra dancing, live music. NEFFA, 1950 Mass Ave, Cambridge MA 02140; 603-225-6546, 603-463-7771, 603-664-2513

20-22 **ARIZONA** - S&RD and Clogging Festival, Tucson Convention Center, Tucson. Jim & Genny Young, 3242 N Calle de Beso, Tucson AZ 85750; jimgeny@aol.com; www.primenet.com/~ccampbel/tucsonsd.htm

## FEBRUARY

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

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

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

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

## MARCH

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

17-19 **TEXAS** - Annual TASSD Round-up, Waco Convention Center, 100 Washington Ave., Waco. Robert Powers, Rt 11, Box 161-Q, Lubbock TX 79407-9515; 806-785-8900 (wk/hm); waltzinbobl@juno.com

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

## APRIL

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

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

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

## MAY

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

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

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

## JUNE

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

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

21-24 **MARYLAND** - National SD Conv, Baltimore. Richard & Linda Peterson, 7226 Mandan Rd, Greenbelt MD 20770; 301-345-7450; fax: 301-345-9459, or Joe & Norva Pope, 15 Melville Rd, Pasadena 21122; 410-360-6829; fax: 410-255-0620

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