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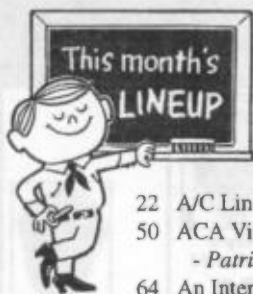


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- 22 A/C Lines - *Ed Foote*
- 50 ACA Viewpoint  
- *Patrick Demerath*
- 64 An Interview with Ed  
Gilmore Part III
- 16 ASD News
- 38 A Wonderful Night to Remember
- 20 CALLERLAB Viewpoints  
- *Jim Hensley*
- 32 Club Leadership Notes  
- *Bernie Coulthurst*
- 74 Convention News
- 41 Cory-Ography in the Classroom  
- *Corben "Cory" Geis*
- 59 Country Kitchen  
- *Louise Harrop*
- 28 Creative Choreography  
- *Lee & Steve Kopman*
- 26 Cue Tips - *Fran & Jim Kropf*
- 5 Did You Ever Wonder Why  
- *Tom Rudebock*
- 42 Easy Level - *Bob Howell*
- 61 From the Hip - *Larry Cole*
- 8 From the Mail Room
- 47 Honors Book - *Gloria Roth*
- 89 Index Page
- 24 Lloyd Shaw: American Dance  
Pioneer Part 2 - *Diane Ortner*
- 60 National Square Dance Campers  
Association to meet in Iowa

- 62 Notes in a Nutshell  
- *Frank Lescrinier*
- 52 On the Record - Rounds  
- *Ralph & Joan Collipi*
- 36 On the Record - Squares  
- *Chris Pinkham*
- 78 Rhyme Time - The Garden
- 48 Round Dance Pulse Poll  
- *Bev & Bob Casteel*
- 70 Sewing 101 - *Donna Ipock*
- 55 Square Dance Diary
- 56 The Caller Coach - *Don Williamson*
- 72 The Country Line  
- *Jim & Jean Cholmondeley*
- 31 The Koreo Korner - *Steve Kopman*
- 86 The Lite Side - *Don Niva*
- 67 Three R's
- 79 What's Ahead



## AMERICAN SQUARE DANCE

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juaira

Volume 56      Number 4      April 2001

**Editorial Assistants**  
Louise Harrop  
Michelle Merchant

**Subscriptions**  
Michelle Merchant  
**Cartoonist**  
Corben Geis

# DID YOU EVER WONDER WHY?

1. Some dancers won't join a club because they don't want any responsibility, but wonder why the club shuts its doors?

2. Some dancers volunteer to help their club whenever possible, while others have to be asked or sometimes even begged?

3. Some dancers won't accept an office but criticize the officers?

4. Some dancers criticize the club's activities but offer no alternative suggestion?

5. Some dancers can take a small suggestion and turn it into an exciting event?

6. Some officers want to run the club like a dictatorship?

7. Some officers get a lot accomplished by making others think it was their idea?

8. Some officers sit back and wait for others to act?

9. Some officers do not want to serve any more but want to maintain control?

10. Some members continue to contribute but want no recognition?

11. Some dancers forget they were once students?

12. Some Advance and Challenge dancers forget they too had to start with the basic and mainstream calls?

13. Some dancers will not support a mainstream club because they are 'plus' dancers?

14. Some clubs will pay the traveling caller their price, but want to negotiate

with the local callers because the club is financially struggling?

15. Some clubs don't Banner Raid and wonder why nobody ever visits them?

16. Some clubs do many Banner Raids and get good member participation?

17. Some clubs welcome Banner Raiders from near and far - just don't ask me to travel very far to retrieve?

18. Some clubs don't visit with guests and will sit down rather than fill in a square because they are visiting?

19. Some callers won't help with demos unless they get their going fee?

20. Some club members don't try to recruit new dancers because they have talked to everyone?

21. Some club members continue to try to recruit new dancers even when they have not had much success?

22. Some callers use the same choreography and never seem to purchase new records?

23. Some callers work hard to improve themselves even when the monetary gain is minimal?

24. Some clubs always get a better attendance than others?

25. Some clubs seem more friendly than others?

26. Some callers are more active in local, state and/or national activities than others?

27. Most dancers are always smiling and try to have a good time?

*Tom Rudebock*

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**May 27 - June 1 \*\*A2**

**Bob Baier - Darryl Lipscomb**

**Rounds - Jim & Kathy Oliver**

**June 3 - 8 \*\*PLUS\*\*NEW**

**Bob Baier - Tim Marriner - Marshall Flippo**

**Rounds - Roger & Kathy Wright**

**June 10 - 15 \*\*PLUS\*\*NEW**

**Bob Newman - Scott Smith - Marshall Flippo**

**Rounds - Dick & Gail Blaskis**

**June 17 - 22 \*\*ROUND DANCE**

**Round Levels 3, 4, 5 & Touch of 6**

**Charles & Anne Brownrigg - Jerry & Barbara Pierce**

**June 24 - 29 \*\*PLUS**

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August 19 - 24 **\*\*PLUS**

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August 24 - 26 **\*\*MAINSTREAM \*\*WEEKEND**

Alan Schultz - Vic Perry

August 26 - 31 **\*\*DBD PLUS**

Tony Oxendine - Jerry Story - Marshall Flippo  
Rounds - Jerry & Barbara Pierce

September 2 - 7 **\*\*PLUS \*\*NEW**

Jerry Junck - Gary Shoemake - Marshall Flippo  
Rounds - John & Bev Chunka

September 9 - 14 **\*\*PLUS**

Frank Lane - Jerry Haag - Marshall Flippo  
Rounds - Larry & Adrienne Nelson

September 14 - 16 **\*\*ALL LEVELS ROUND DANCE\***  
**\*NEW WEEKEND**

Jack & Darlene Chaffee - Charlie & Bettye Procter

September 16 - 21 **\*\*PLUS**

Ken Bower - Jerry Haag - Jack & Darlene Chaffee

September 23 - 28 **\*\*PLUS**

Ken Bower - Melton Luttrell  
Rounds - Rod & Susan Anderson

September 28 - 29 **\*\*MAINSTREAM \*\*NEW WEEKEND**

Guy Adams - Kenny Bailey

September 30 - October 5 **\*\*PLUS \*JUST ADDED \*PLUS**

Bill Harrison - Dan Prosser - Marshall Flippo  
Rounds - Dan & Linda Prosser

October 26 - 28 **\*\*PLUS \*\*JUST ADDED \*SINGLES WEEKEND**  
(couples welcome)

Monty Hackler - Larry Dudgeon

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# FROM THE MAIL ROOM



## Thank you for all the work and effort

Dear Friends:

It is time I got my check in the mail to renew our subscription of American SquareDance magazine. Sign us up for another two years. When the magazine comes in the mail, it's like having an old friend come to visit once a month. We've enjoyed ASD for over twenty-five years and read and re-read it cover to cover.

I always start with Bob Howell's "Easy Level" then go through the rest of it page by page. Thank you for all the work and effort in getting each issue out and also thanks to those many people who send in articles each month. Our wonderful activity needs all the help possible and a national publication is a very important part of the whole picture!

As a caller, cuer and prompter for

over twenty-five years, it hurts to see our activity fading away and dying. There are as many reasons of course and perhaps it is a sign of the times. It still doesn't make it any easier to take. I've been a proud member of CALLERLAB for many years and think that this great organization has done a great service for square dancing. It gets all kinds of bad press and blame for what has happened to square dancing and very little credit. To think that it was all donated time and effort on many, many peoples part. Like any large company, it takes longer to act or change ... ponderous perhaps is the word to best describe it, and the larger one gets, the more splinter groups appear, each thinking their answer to the problem is the best. It doesn't help to now have two

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voices (CALLERLAB and ACA) trying to speak for square dancing. One will have to eventually kill off the other so there again is only one voice.

Everyone seems to know the problem ...it's the solution or cure for it that is so difficult to find. Only in America can we take something so simple and make it exceedingly complex. By far, the majority of clubs dancing, are doing so at far too high a level. They have the impossible task of trying to recruit new members because it takes too long a period of time in getting them up to club level dancing.

The answer of course is to lower the level! Many dancers tell me that they will drop out if the level gets below what they can dance and be comfortable doing it. That's the dilemma ... we can't get new dancers to the high level quickly enough and we can't get experienced dancers to a lower level of dance. What are we supposed to do?

In reading what a great many callers of yesteryear have said about the proliferation of new calls from the 1950's on, most felt the dancers would not be able to keep up and be able to enjoy smooth dancing. A lot of the masters of the time thought 30 to 50

basics were about all people could readily recall at a night of dancing, especially if they missed a night of dancing now and then. The old saying "if you don't learn from your mistakes, you are bound to repeat them" certainly can be used in this instance.

We've had an unusual week in that we had a club dance (Mainstream/Plus) one night, the next an Old Time dance doing the old visiting couple calls which include Dip & Dive, Dive for the Oyster, Texas Star and others. In a few days we do two party dances. One of Boy and Girl Scouts with parents (last year we had around 150 participating) and then a church group of young married folks (last year a bit over 80 people) so the level is all over the spectrum. The idea is that each dance is a fun outing and the dancers win. The club dance had six or seven squares, the old time dance over ten squares and the next two party dances will be the biggies with a lot of dancers. I can't wait!!

Again, thanks for doing your job so well, and keep it up!

Happy dancing,

*Les & Doris Henkel  
Tobias, NE*

## Harry Peterson

Dear ASD:

I have done the odd editorial in praise of the "Club Caller." At dances involving the big time callers, I have heard people make comparisons that bring into question, the worth of the club caller. In conversation with Ron Libby, he emphatically made the remark, "Don't knock the club callers. They are the backbone of the activity. Without the club caller, we full-time callers, would be history."

Well, one of these club callers, Harry Peterson, after many years decided to call it quits. Among the older people in the EOSARDA area, a great many were taught to dance by Harry and Lil, and almost all of our dancers have danced to his calling at one time or another.

I think it is safe to say that Harry was one of the most influential callers EOSARDA has ever had and in my opinion, possibly the best teacher for beginners. My wife and I were introduced to this activity in 1967 and the principles of dancing and conduct passed on to us by him has never left us.

God Bless you Harry. Enjoy your well-earned retirement and let's hope we will continue to have the pleasure of your company on the dance floor.

*Chuck Hubbard  
Editor of Square Time  
Ottawa, Canada*

*The following is Harry's letter.*

Dear Sir:

I am a local caller in Ottawa, Canada, and after 40 years of teaching and calling, I have made a very difficult decision. After double knee surgery and a broken hand, I must call a halt.

Over the years, Lil and I, up until the time of her passing in April 1998, really enjoyed our square dancing.

In the 70's and 80's we were a very busy duo, having no less than half a dozen clubs or more going. Monday - Centennial Crosstowners - 30 years. Tuesday - Beaconsire Squares - 20 years. Wednesday - Corners and Belles - my first club - 38 years. Thursday - Blackburn Rambling Squares - 7 years. Friday - Lil Beavers, Intro to A1 - 15 years. Saturday - Beaver 8's - A1 and A2 - 17 years.

We also had daytime clubs with seniors. Churchill Club - 19 years. Good Companions - 10 years. Carlingwood Senior Centre 10 years and Gloucester Seniors - 5 years.

We have also taken part in demos and shopping malls as well as dancing for residents of a number of senior homes.

Over the years we were fortunate to book big name callers to come to Ottawa to call for our clubs, such as Jack May, Ohio; Deuce Williams, Michigan; Bob Fisk, California, who came in his own airplane; Ken Bower, California; Jerry Haag, Wyoming; Gary Shoemake, Nebraska; Francis Zeller, Kansas; Glen Zeno, Maine; Vaughn Parrish, Colorado; John Hendron, Massachusetts; Julie Foster, England, as well as numerous Canadian callers from across Canada.

Over the years, Lil and I were able to travel extensively and danced in England, Holland and Germany, across Canada and the U.S.A. We attended a large number of weeks and weekends of square dancing. One of particular note was the Lighted Lantern on Lookout Mountain in Boulder, Colo-

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Steve Brown  
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rado, altitude 8,000 feet. I had to get a shot of oxygen the first day! We have a pair of rattlesnake rattles as a reminder of our week there.

One of our greatest thrills was the Centennial Square Dance train in 1967 when we danced our way across Canada to celebrate our Country's Centennial year.

Another highlight of our career was planning and presenting a series of camping weekends at McGowan's Lake from 1971-1984. This was thirteen years of great fun and dancing.

Many of the older dancers in the Ottawa area will remember dancing at one of our clubs at one time or another.

I am especially grateful for the many dancers we have met and friends made over the years.

And remember that *Square Danc-*

*ing Is Friendship Set to Music* and keep dancing - it's a wonderful recreation.

Squarely yours,  
Harry Peterson

### **Dr. Kenny Crump, Ruston, LA,**

Dear Ed & Pat:

I have enclosed a letter from Dr. Kenny Crump of Ruston, LA, reporting on a trip he recently made to China. In China he was working with 750 young students and he used square dancing as part of the summer activity.

This past spring Dr. Crump was present at a special square dance for International Students from Louisiana Tech. The caller for that afternoon dance was Rudy Falcone from Ruston. Rudy does not call regularly for a club but does

"one-night stands" for student groups and youth groups (Girl Scouts, Home Schooling groups, church groups, etc.).

This particular dance was in an open air pavilion on a church campground. There were 10 squares of students from various parts of the world, including several from China. Rudy led them through some basic patterns and included the Virginia Reel and "Dip and Dive." It was a very successful afternoon. Rudy has previously called for as many as 20 squares at some of his campus and church specials in the Ruston area.

Dr. Crump asked Rudy for some instruction in basic square dancing and the two visited some square dance clubs before Dr. Crump, armed with taped music, headed for China.

I feel that Dr. Crump's letter report is important because it points out that square dancing can be an enjoyable, creative activity for young people. The activity at that level may not lead to club membership, but a seed has been planted. Although "retirement home" visits are important, perhaps more of our "exhibition" and "fun night" efforts should be directed toward student groups.

Sincerely,

*Jerry Stinson, editor*

*LRDTA Footnotes in the Round  
stinson@tcainternet.com*

*The following is the letter referred to above.*

Dear Rudy,

This is a report on our square dancing in China this [past] summer. We had about 750 students, which we divided up into four groups. Each Thursday the four groups rotated. In

addition to square dancing, we had singing sports and board games. So we had each group once for square dancing. Even though not all students showed up, we still had between 120 and 150 for square dancing. We had it outdoors at 3pm and, boy, was it hot! We had a little shade, which we tried to utilize to the fullest.

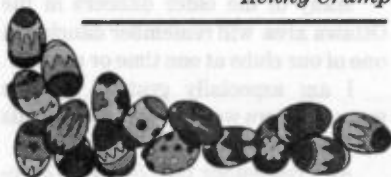
There were six of us teachers involved. Two of us demonstrated and the other four worked with individual groups of students. It was quite a challenge with so many students, many of whom could not understand most of what I said "hold up your left hand" would not get any response. We had to demonstrate. We also found that they could not stay in squares well, plus we didn't have room for so many squares, so we improvised and had them in long lines of about 10 couples each. That worked OK for the Virginia Reel and with the other dances, we had the boy on the end run to the back which also worked OK. They needed to burn some energy anyway.

It took quite a while to organize and because of the heat we didn't keep them too long. Despite the difficulties, they seemed to really enjoy it, especially the Virginia Reel. Several told me it was their favorite activity.

We had a great summer and the square dancing went over well. We really appreciate the help you gave us. Sorry we took so long to report back to you.

Regards

*Kenny Crump*



*American SquareDance, April 2001*

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## Your Website

I visited the your "new" web site. Very nice and easy to use site. Very professionally done. Well done, keep up the good work.

*Tim Tyl*  
White Oak, TX

have e-mail access; print notice of expiration on the label which most magazines now do.

And the articles are good. Keep up the good work.

*Tom McGovern*  
Milwaukee, WI

## Responsive on renewals

I agree with your defense vs complaint by LB in February issue. You have been responsive. When some pages were out of order you sent a new copy;

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## **Georgia State Square Dance Association Elects New President**

Ben & Lulline Cotton were installed as GSSDA (Georgia State Square Dancers Assoc) Presidents at the Board of Directors meeting October 2000.

The Cottons began their long history with square dancing in 1980. Being active members of the Rebel Reelers club dancing in Newman, GA, Ben and Lulline have paid their dues by having served on the local level as MASDA (Metro Atlanta Square Dancers Assoc) Representatives, MASDA Vice-President and MASDA President. They helped organize and served as General Chair for the 1985 and 1986 Atlanta Extravaganza festivals. Elected to the GSSDA Board of Directors in 1985 Ben & Lulline have given great energy in service to all Georgia dancers by accepting a wide range of committee assignments including General Chair for 1999 and 2000 State Conventions. They previously served as GSSDA President in 1992-1994.

Once again Ben & Lulline have stepped forward to fill Georgia's highest square dance office and look forward to serving all Georgia dancers. You can expect to see them at various square dance functions as they travel the state during the next two years.

Ben and Lulline are receptive to consider suggestions that are directed to building a better square dance program in Georgia as well as one of the best

state conventions in the southeast.

When you see Ben and Lulline at the Georgia State Convention, Sept 13, 14, 15, 2001 be sure to welcome them and by all means introduce yourself...they love meeting dancers from all over.

For further information on the Georgia State Convention contact: Bernard and Sandra Lowe, Convention Chairman, 75 Larel Court, Dallas, GA 30132; phone: (770) 445-7035 or e-mail BSLOWE@mindspring.com.

## **Chair City Squares**

The Chair City Squares celebrated a quarter-century of fun and fellowship February 3 when the club held its 25<sup>th</sup> annual Square-Up at the Central Recreation Center in Thomasville, NC. Approximately 100 dancers representing some 15 clubs in the Triad area of the Tar Heel state and south central Virginia enjoyed an evening of square, round, and line dancing.

Calling the squares was Harry Lackey, caller of the host club who has called at each of the 25 Square-Ups. Cuing the rounds was Chris Hicks of High Point. The late Ed Raybuck cued for the first 24 Square-Ups. Sharon Baldwin, outgoing club president, served as line dance leader. Club vice-president Latrelle Batten welcomed dancers to the event, held each year early in February.

Prominent callers who have shared calling duties with Harry at past Chair City Square-Ups are Tony Oxendine,



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The Chair City Squares had its origin in 1959, when the Thomasville Recreation Department organized a square dance club, with Lawrence Pulley of Greensboro as its caller. Since most of the early members belonged to the Star & Circle Club of neighboring High Point, they wore that club's badge. In 1967 callers Rudolph Blackwell and Gray Harris, with help from the Thomasville Furniture Company De-



*Chris Hicks of High Point, N.C. served as round dance cuer at the Chair City Squares Square-Up, which drew about 100 dancers from North Carolina and Virginia.*

sign Department, designed the distinctive Chair City badge and decal on

the reverse side of club jackets. Since 1979 the club has danced weekly at the Central Recreation Center. Previous venues were the Thomasville Civic Center and the Thomasville City Schools Administration Building.

Past callers have been Rudolph Blackwell, Lee Marshall, and Curtis Morrow. At present Harry Lackey and Gray Harris share calling responsibilities, with the latter responsible for teaching

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new dancers.

Over the years Harry Lackey has called at numerous festivals, including those in Richmond, Philadelphia, Memphis, and Lubbock. In addition he has called at some 20 national conventions, most recently in Charlotte (1998). He has recorded about 30 singles and one album. His wife Clara has been dancing since Harry began calling in 1957.

Current club membership is 38, in-



Co-callers Gray Harris (l) and Harry Lackey (r) of the Chair City Squares relax at the club's recent 25<sup>th</sup> annual Square-Up in Thomasville, N.C. Lackey has called at each of these events.

cluding ten members in the class which

graduated in December, 2000. Noting the high turnover in dancers during the past decade, Gray Harris says, "It hasn't always been easy, but we have managed to stay afloat. Today we have a strong club." Gray's wife Clara, a veteran dancer, is well known in

the state for her paintings of North Carolina lighthouses.

*Al Stewart  
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*By Jim Hensley*

Last month this column shared some 'findings' from research studies conducted by Starworks Inc., a respected market research company working with the Foundation for the Preservation and Promotion of Square Dancing. Utilizing a series of focus groups in three separate cities, they gathered answers to two basic questions: A) What is a non-dancers image of square dancing? B) Why do so many dancers stop dancing? This follow up article provides recommendations offered by both the FOUNDATION and Starworks, Inc.

The dance community as a whole must make a conscious decision that it has the will to pursue a revitalization of the square, round, and traditional dance activity. This commitment requires an acceptance of the responsibility for collective action toward common goals.

Every organization has a stake in what happens to square dancing over the next decade. The dance community needs all stakeholders in this activity to share these research findings and

develop agreements regarding the issues and problems identified. This list of stakeholders includes all dancers, callers, cuers, and participants in the many dance forms associated with the square dance format.

The FOUNDATION can be the vehicle for these diverse factions to become working partners in developing a shared vision for the future of square dancing, where it needs to go, and what it will look like when it gets there.

The following observations are generic in form and suggest concepts and ideas that leaders may wish to consider in designing the future of the square dance activity.

1. Develop a diverse set of programs to meet the needs and interests of a diverse audience. This will require new adaptations of the basics of this dance form without losing the important components of tradition and heritage.

2. Collaboration among dance clubs in a region to share the costs of promotion and facilities, and provide a variety of programs. This process is well understood by businesses every-

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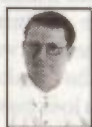
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where to maximize their assets and capitalize on their collective skills and talents.

3. Collaboration among callers and dance leaders to develop programs at different levels of complexity representing a "product line" rather than a single style activity. This requires recognizing a targeted new dancer market that seeks a great deal of individual choice in their lifestyle.

4. Relaxation of club norms to broaden the appeal of the activity. Active marketing and promotion of danc-

ing, including maintenance of class and ex-dancer mailing lists. All of these regional and local efforts should be coordinated through a national marketing plan for maximum return of effort.

These observations point toward the need for a new vision of this dance form in today's leisure, recreational, and health marketplace. Square dancing is an excellent product for which a real need exists. How flexible and creative our leadership is, will play a major role in determining its longevity and success.



by  
**Ed Foote**



## SQUARE DANCE VALUES FROM HARRY POTTER

The Harry Potter books have been best sellers in this country for the past few years, enjoyed as much by adults as by children. These are tales of good versus evil, which reinforce Christian values and demonstrate that good does prevail in the end.

It is interesting to note how some of the values expressed in the books apply to square dancing, as follows:

**FRIENDSHIP.** Harry Potter has 3 close friends at school, and all care for and support each other. Likewise, square dancing encourages the care and support of others in the square, club, workshop group and federation.

**TOLERANCE.** The books teach that we should be tolerant of different types of people, and this is true in square dancing as well. In square dancing we learn to be tolerant, kind and friendly to everyone, no matter what their occupations or interests in life.

**FORGIVENESS.** Harry Potter makes mistakes, but his teachers and friends always forgive him, and he in turn forgives others. In square dancing we need to forgive others who make mistakes in the square, and to look past their mistakes to who they really are.

**LOVE.** It is love, not magic or witchcraft, that causes miracles to appear in Harry's life. Harry's enemies do not understand the power of love, and this ultimately gives Harry the advantage. Likewise, in square dancing it is love for our fellow dancers that is the glue holding our activity together.

If you have not read the Harry Potter books, try the first one: "Harry Potter and the Sorcerer's Stone." It's a great read! Become a kid again, and at square dances practice the virtues shown in the book: friendship, tolerance, forgiveness and love. ■

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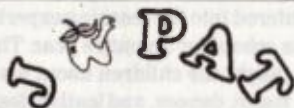
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## LLOYD SHAW: AMERICAN DANCE PIONEER - PART 2

*by Diane Ortner*

The school had an established riding program, gaining use of 640 acres of pasture land across the boulevard from the school. A livery stable in Green Mountain Falls loaned their horses during the school year in exchange for having the children take care of them. In 1934, however, Dr. Shaw felt that a special project was needed in order to interest a potentially uncooperative senior class. He hit upon the idea of a school rodeo! Every child in the school was involved in one capacity or another. Children went to the mountains to fell lodgepole pines for the construction of the corral and chutes in an open territory north of the school. During the school year, a dude ranch in the area loaned their string of horses to the school, and the children rode and cared for the horses. When ready, the children rode to a local ranch and herded the professional bucking stock down to the school. Practice on the bucking stock was followed by the presentation of a full-fledged rodeo. Even the smaller children joined in, riding stick horses or bicycles with wooden horse's heads in the parade.

"Play-acting" was not ignored in the Cheyenne Mountain School curriculum. Every Friday afternoon one grade presented a play for the other classes. Through these productions, the students learned stage management, scenery design and construction, musical skills, and acting techniques. At the end of the year, the faculty presented their production, usually a magic show with

Pappy Shaw as the magician. The ultimate climax involved "hypnotizing the tiny second grade teacher and breaking a rock on her stomach with a sledge hammer!"<sup>3</sup> One of the plays written by Dr. Shaw, "The Littlest Wiseman," is still presented annually in Ft. Worth, Texas, each Christmas season.

Many people came to Cheyenne Mountain School to lecture, meet the children, and add to their knowledge of the world. Carl Sandburg, Edna St. Vincent Millay, and Elizabeth Burchenal were among them. Others who may not have had the same kind of fame were probably equally as fondly remembered by the students. A Navajo Indian family entered into the learning experience of the school for an entire year. The father taught the children about his religion music, dances, and leather, feather, and bead craft. The school children constructed a kiva, held ceremonies in it, and made magnificent Indian costumes.

Almost from the beginning, Dr. Shaw included dance in his interests. Dance was something that the whole high school could do together. Dr. Shaw taught folk dance, and a dance teacher was employed to teach the creative and interpretive dance. The junior high school students learned the New England style quadrilles. Wednesday evening was the opportunity for the faculty and students to get together for folk dancing. In the 1930's, Dr. Shaw became particularly interested in the square dance.

In 1934, Guy Parker, a local caller, needed two squares of dancers in or-



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der to compete in the El Paso County Seed Show Caller's Contest, and the Cheyenne Mountain School children made up one square for him. In return, he came to one of the Wednesday night dances to introduce square dancing to the whole school. Dr. Shaw took over from there, and soon the high school was in full swing! The older students vied for perfection in order to be chosen for the exhibition teams that toured the nation. For several years in the late 30's and early 40's, the group toured the East coast in the spring and the West coast in the fall. Also, by 1939, some students were involved in exhibition square dances given at Central City, Colorado, before and after the performances of the opera.

Dr. Shaw searched out old-time callers, learning their art, and writing down the traditional dance patterns. In 1939, his book of traditional square dance figures, *Cowboy Dances* was published; it remains the definitive book on the subject. Teachers and recreation specialists who had seen the Cheyenne

Mountain dancers began asking for instructions so they, too, could teach this joyous form of dance. In 1939, Dr. Shaw held his first summer class, attended by one man from the Chicago Parks and Recreation Department and 20 women! The classes and participants multiplied from there; many of the leaders who spread this form of dance to schools and recreational groups across the nation studied with Dr. Shaw.

Dr. Lloyd Shaw died in 1958, but his major interest lived on through his wife, Dorothy Stott Shaw, and then through others who had felt his influence. Begun in 1964, the Lloyd Shaw Foundation was dedicated "To recall, restore, and teach the folk rhythms of the American people, in dance, music, song, and allied folk arts, as a tribute to the memory of Lloyd Shaw."

3 Lloyd Shaw, *Cowboy Dances*, Caldwell, Idaho: The Caxton Printers, Ltd., 1939.

Acknowledgment is also given to personal conversations with Dr. Shaw's granddaughter, Enid Cocke.

# CUE TIPS

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## EASTER PARADE

Jayne & George Sheldon

**RECORD:** MCA 85012 Easter Parade Guy Lombardo

**RHYTHM:** Two Step

**PHASE:** 2 + 1

**FOOTWORK:** Opposite (Woman as noted)

**SEQUENCE:** INTRO-A-A-B-C-INTLD-A-A-B-C-ENDING

### INTRO

LOP FCG POS, WAIT ONE MEAS; TWIRL/VINE 2 SCP; FWD LK FWD DOUBLE;

### PART A

2 FWD TWO STEPS;; DOUBLE HITCH;; VINE APT; VINE TOG TO 1/2 OP; STROLL  
4 SCP;; (2<sup>ND</sup> & 4<sup>TH</sup> TIME TO CP/WALL)

### PART B

HALF BOX FWD; RK FWD, REC; BACK HITCH 3; SCIS THRU TO FC; HALF BOX  
BK; RK BK REC; FWD HITCH 3 SCIS THRU TO BFL;

### PART C

FC TO FC; BK TO BK; CIRCLE PKUP; BK TWO STEP CHKG; 2 PROGRESSIVE  
SCIS;; FWD HITCH 3; HITCH SCIS TO 1/2 OP;

### INTLD

SLOW STROLL 6;; FWD LK FWD DOUBLE TO SCP;;

### ENDING

2 FWD TWO STEPS;; STROLL 4;; FWD LK FWD DOUBLE;; WALK 2 TWIRL 2;  
SLOW WALK & CHAIR (HOLD FREE ARMS OUT TO SD & SMILE AT PTR)

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### **THERE OUGHT TO BE CLOWNS**

Lyn & Bob Kenny

**RECORD:** STAR 108 (Send In The Clowns)

**RHYTHM:** Rumba

**PHASE:** IV

**FOOTWORK:** Opposite (W As Noted) Identical footwork for part C's  
Shadow position

**SEQUENCE:** INTRO-A-B-C-D-B-ENDING

#### INTRO

BFLY/W WAIT 2 MEAS;; SHOULDER TO SHOULDER TWICE;;

#### PART A

1/2 BASIC; FAN; HOCKEYSTICK;; NEW YORKER; WHIP;  
SHOULDER TO SHOULDER TWICE;; OP BREAK; WHIP; SD DRAW CL TO CP;

#### PART B

LATIN WHISK; (XL,BHD R, REC R, SD L;) PKUP SD CL; DIAMTURN (CBJO/DLC);;;  
PROG WALK 3; BOTH DEVELOP; BK WALK 3 CP/W; CUCARACHA; BASIC;;

#### PART C

CHASE 1/2 LADY TRANS SHADOW POS;; CUCARACHA; FENCELINE;  
CRABWALKS;;  
SPOT TURN; CRABWALKS;; SPOT TURN; AIDA; SWITCH CROSS; WHEEL LOD;;  
LARIAT 2 MEAS LADY TRANS BFLY/W;;

#### PART D

ALEMANA TO TAMARA;; WHEEL;; LARIAT 2 MEAS BFLY/W;;  
LATIN WHISK; AIDA; SWITCH CROSS LOW BFLY; SD WALKS;; CUCARACHA CP;

#### ENDING

LATIN WHISK; PKUP SC CL; SLOW

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 girls run  
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 & spin the top  
 girls run  
**GRAND swing thru**  
 recycle  
 square thru 4  
 trade by, left allemande
- 2) **SIDES lead right**  
 veer left  
 Begin with a partner trade  
 & spin the top  
 boys run  
 explode the wave  
 left allemande
- 3) **Heads Lead right and**  
**circle to a line**  
 pass the ocean  
 boys run  
 Begin with a partner trade  
 & spin the top  
 wheel and deal, sweep 1/4  
 square thru 3  
 left allemande
- 4) **HEADS star thru**  
 double pass thru  
 leads trade  
 right and left thru  
 veer left  
 Begin with a partner trade  
 & spin the top  
 boys run, fan the top  
 explode & slide thru  
 left allemande

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5) HEADS lead right  
veer left  
Begin with a partner trade  
& spin the top  
wheel and deal, sweep 1/4  
square thru 3  
left allemande

6) SIDES star thru  
double pass thru  
track 2  
boys run  
Begin with a partner trade  
& spin the top  
girls run  
{lefty} cast off 3/4  
girls run  
pass to the center  
CENTERS pass thru  
left allemande

7) HEADS star thru & pass thru  
veer left  
Begin with a partner trade  
& spin the top  
boys run  
fan the top  
spin chain thru  
right and left grand

8) SIDES star thru  
double pass thru  
track 2  
girls trade  
girls run  
Begin with a partner trade  
& spin the top  
wheel and deal  
boys walk girls dodge  
boys trade  
square on the 4<sup>th</sup> hand  
left allemande

# HAPPY EASTER

- 9) **HEADS** square thru 2  
right and left thru  
veer left  
Begin with a partner trade  
& spin the top  
bend the line  
swing thru  
circulate 1 1/2  
right and left grand
- 10) **SIDES** square thru 2  
single circle to a wave  
acey deucey  
girls run  
Begin with a partner trade  
& spin the top  
1/2 tag  
boys u turn back  
right and left grand
- 11) **SIDES** pass the ocean  
extend  
boys run  
Begin with a partner trade  
& spin the top  
wheel and deal  
pass the ocean  
swing thru  
circulate 1 1/2  
right and left grand
- 12) **HEADS** square thru 2  
pass the ocean  
boys run  
Begin with a partner trade  
& spin the top  
couples circulate  
chain down the line  
dixie style to a wave  
circulate, left allemande
- 13) **SIDES** right and left thru  
& lead left  
veer right  
Begin with a partner trade  
& spin the top  
wheel and deal  
boys walk girls dodge  
cast off 3/4  
right and left grand
- 14) **SIDES** pass the ocean  
extend, boys run  
Begin with a partner trade  
& spin the top 2X  
bend the line, square thru 4  
trade by, left allemande
- 15) **HEADS** right and left thru  
& lead left  
veer right  
Begin with a partner trade  
& spin the top  
boys run, fan the top  
swing thru  
split circulate TWICE  
right and left grand



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STEVE KOPMAN



Here's a theme of 2 face line calls usually done from ocean waves. Enjoy!!

HEADS lead right

veer left

fan the top

THEN:

- 1) bend the line  
pass thru, left allemande
- 2) Each side: 1/2 tag  
walk and dodge  
left allemande
- 3) wheel and deal  
pass the ocean  
swing thru  
right and left grand
- 4) boys run  
fan the top  
swing thru 1 1/2  
right and left grand
- 5) Each side: 1/2 tag  
coordinate  
ferris wheel  
centers pass thru  
left allemande

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# CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Local marketing brought many new dancers into clubs' new dancer programs all over the country. Now we are learning about their graduation dances. And soon the attrition of these new dancers will start. Most will keep dancing until summer starts when many clubs stop dancing for the season. About 75 percent will come back next fall and give square dancing another whirl. At their first dance in the fall, they realize they have forgotten much of what they learned last fall and winter. About half of this group will throw in the towel on square dancing for the rest of their lives before the end of the year.

At this point we have retained about 40% of last year's new dancers. Not good - not bad, but it gets worse. Most of these dancers decide to be angels at the next new dancer program to not only help the new dancers but also to brush up on their knowledge of the calls in the Mainstream program. Here we have good (primary) reasons and real reasons. The good reason for being angels is to help the new dancers. The real reason is they have realized that they have not really learned to square dance; they were only given a brief introduction to square dancing and that they are pretty much left on their own to really master square dancing. Those that stick it out really learn to square dance this second time around. A few more drop out of square dancing during their first year as "graduated" dancers.

About twenty percent of the original class is still dancing after their second year in square dancing.

This group of new dancers goes to every new dancer dance as well as every Mainstream dance they can find. What is another good name for this group? **THEY ARE THE NEW DIE-HARDS!** They are determined to learn to dance the Mainstream program well. And they will!!!

This group (as well as all new dancers) was "avoided" by the experienced "good" dancers in the club at first. Now these experienced dancers seek them out because they know these die-hards really know how to dance well.

I have no professional statistics to support the above comments but they are quite accurate based on my first hand knowledge and experience of thirty years of square dancing and 29 years of being a square dance leader. Also, my first hand knowledge of monitoring new dancers in the state of Wisconsin supports these percentages.

Does your club, your area, and your state or province experience a similar poor new dancer retention rate? We have written about our poor new dancer retention problem being our No. 1 problem in square dancing for a long time. However, it seems that nobody is listening or reading what we have said. Most are just ignoring the problem and blaming it on other factors which we cannot control, i.e., bowling is down too. They





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have given up and are willing to accept the status quo as an acceptable condition for square dancing.

However, the real truth is that we can double our new dancer retention rate by simply changing our attitudes and making a few subtle changes in the way we do business. Enthusiastic and positive leadership is what is needed to change the status quo. Here are four subtle changes that you can make to improve your new dancer retention rate:

**1. Hire the best caller-teacher you can find for your new dancer dance program. This person may not be your club caller.**

**2. Don't put a time limit on your**

**new dancer program; give the caller-instructor all of the time he or she needs to get the new dancers well trained.**

**3. Have your new dancer dance program on the same day that your club dances starting an hour before your regular dance. New dancer dances (used to be called lessons) should not be longer than one hour. Also it should be 75% dancing and 25% learning. Encourage the new dancers to stay and watch the experienced dancers. It will help them visualize the calls that they learned earlier that day.**

**4. Gradually have your caller get**

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### **the new dancers out on the floor during regular club dances.**

If you implement these four points you will have better and happier new dancers. You will have happier club members because the club members are now close friends of the new dancers. Everybody wants to dance with their friends - even if they don't dance very well yet. Old timers, be patient with these new dancers. A year from now they will out dance you. Besides, patience is a virtue and we all want to be virtuous.

As a closing thought, ask that "New Dancer Retention Rates" be put on the agenda for your next club, area or state/province meeting. If we doubled our

new dancer retention rate, square dancing would start growing again even without making any major changes to our programs. One final challenge to you - try the above ideas before saying "they won't work; we tried that before; the experienced dancers will not go for it;" etc. - because they do work.

Till next time, happy dancing, it is a pleasure that will not last forever!

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



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### TITLE - Label

### ARTIST

#### **It'll Be Me - ESP-1053**

#### **Elmer Sheffield**

This one gets my vote for both "cute" and energetic this month! Solid ESP signature sound with a crisp guitar and strong bass line to follow. Lyrics are funny and the tune brings smiles to the dancer's faces-especially if they haven't heard them before. *Hds (Sds) Promenade 1/2, Square Thru 4, Square Thru 3 more, Trade by, Slide Thru, R&L Thru, Ladies Lead Dixie Style, Boys Cross Fold, Corner Swing & Promenade!*

#### **Down On The Corner - CRC-142**

#### **Matt Worley**

Covering a great tune from John Fogerty from way too many years ago, "Down On The Corner" brings typical Crown energy to our wonderful activity. Also worked well for me as an energizing contra at a recent family event. This one will heat up a dance floor. *Hds (Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Swing Thru, Boys Trade, Corner Swing and Promenade!*

#### **Home In San Antone - SG-210**

#### **Tom Manning**

For those of you who like a little Western Swing, this song is for you. Nice percussion line, stand up bass sound, piano in the lead and a fiddle that cuts in to at just the right moment. Roy Rogers would put his seal of approval on this number and secondarily so do I. Check out this fun piece of dance music. *Hds (Sds) Promenade 1/2, Square Thru 4, Swing Thru, Boys Run, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing and Promenade!*

#### **Moonlight Bay - GR-12178**

#### **Harry Lackey**

Another "quaint" tune from a company that over the years has specialized in catering to the basics. The music still has flair and is a fine instrumental with a beautiful tenor banjo that conjurs up thoughts of a warm night on the ocean-maybe Hawaii. That sounds great as this is February and we're still dealing with a blizzard that left 30" of snow behind. Great basic figure for a one nighter or to get new dancers moving: *4 Ladies Chain, then Chain them home, Allemande Left, Weave the Ring, Do Sa Do Partner, Corner Swing & Promenade!*

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### **Mama Bear - BM-210**

Quaint tune with a bear theme (watch out when you refer to our female dancers as mama bears!). Muffled horns and a snappy percussion line sound a little old fashioned, but it's a cute mellow tune possibly for that relaxing moment in a caller's dance. *Hds (Sds) Promenade 1/2, Square Thru 4, Swing Thru, Boys Run, Ferris Wheel, Centers R&L Thru, Pass Thru, Swing Corner and Promenade!*

### **Bob Shiver**

### **I'll Get My Loving On The Run - CBC-804**

This tune came to me on a CD (producers: how about a mini disc?) so I could not slow this down enough for dancers to use effectively. Musically however this is an active piece with banjo and dobro leads a 1-2,1-2 bass line that clips right along. This one has patter possibilities so check it out. *Hds (Sds) Promenade 1/2, Pass The Ocean, Extend, Ladies Trade, Swing Thru, Boys Run Right, Bend The Line, Square Thru 5, Corner Swing and Promenade!*

### **Dave Tucker**

### **Ginny / Ginnyville - PIO-1007**

Ginny is a fairly solemn number with a boomchucka beat, a clicking percussion line, a strong bass line and an almost imperceptible guitar in the background. Ginnyville is the more upbeat of the two even though the pattern and bass of the music doesn't change. This one adds a 5 string banjo lead and a Jew's harp in the background, With a double sided patter you can always find one side that you like-Ginnyville was it for me.

### **Hoedown**

### **Ida Red / Hand Picked - C-111**

Although a rerelease, I've included (this was another thin month for releases) this gladly. Ida Red is very bright and cheery with a rapid fire banjo and a snappy Jew's harp. Also interludes with some sharp claps spiced with the Jew's harp gives this one some change up. Hand Picked is again very bright but this one uses a fiddle that takes turns with the banjo and guitar leads.

### **Hoedown**

See you next month. Looking forward to seeing folks in St. Louis for the CALLERLAB Convention!

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## A WONDERFUL NIGHT TO REMEMBER!!

Thank you! Thank you! to all the dancers, retired dancers and non-dancing guests that contributed to make "A Night To Remember" a resounding success!! Truly a night to Remember!

On Saturday, November 11, 2000, approximately three hundred wonderful people gathered at St. Brigid's Church in Toronto for a square dance with a dual purpose. First, to commemorate Armistice Day, and secondly, to celebrate the retirement of Lloyd and Vivian Priest after 39 years of calling, cueing, teaching and putting smiles on the faces of many, many people.

There was a marvelous party atmosphere with the church decorated in red, black & white (red & white for Remembrance Day and the black thrown in to complete the tri-color scheme of the Priests' clubs colors). Balloons and streamers added a festive appearance and cardboard poppies and memorabilia from Lloyd & Vivian's clubs adorned every wall and spare table. The Royal Canadian Legion had poppies available at the door for those who might have overlooked or forgotten theirs.

Jeff Priest, as M.C. was pleased to have the program include the excellent participation from such leaders as Dan & Rhetha Roy (president couple of SWOSDA), T & D's own president couple Dean & Ethel Fisher, Wes & Jackie McCarthy, and Lew & Laura Wiffen, his dad (Lloyd) and his son (Mike). Although retired many years now, Lew and Laura Wiffen, who also

happen to be Lloyd's half-brother & sister-in-law and Jeff's aunt & uncle, are still very fondly remembered by the round dance population as outstanding cuers & teachers.

The evening started with a round dance party by Andrea Priest with guest cuers Dan Roy and Dean Fisher. Throughout the evening, there were rounds between squares by Andrea, Jackie McCarthy, and Lew & Laura Wiffen. (Lew and Laura passed the mic on the Phase III classic Answer Me, much to the amazement of the dance floor, who have frequently seen this happen with squares but not so often with rounds!) and Vivian, who cued the round before the presentation tip.

The square dancing was just as exciting, with tips by Jeff, Dean and Wes. A page in family history was written with 3 generations of callers on stage performing at the same time. The tip before the presentations was composed of three singing calls. First, Jeff & his dad performed a song that they have been doing together for many years. After this, Mike (Jeff & Andrea's son) joined them on stage and the three generations of callers sang an appropriate number called, "That's What Life is All About", followed by Jeff & Mike doing a singing call from the War years.

After this, it was time for some presentations to be made to Lloyd & Viv. They were baggiped to the stage by Fred Moxon, a member of their club, Honeys 'n Bunnies. Jeff delivered a speech (excerpt to follow) that took a



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short wander down memory lane and related some facts about the beginnings of Lloyd and Vivian's long and productive career as square and round dance leaders. Highlights included:

- Certificate of Appreciation from the YMCA - 1965
- Award of Excellence from the Parks & Recreation Dept - 1973 and 1975
- In 1977 their clubs were recognized as financial contributors to the New Year's Day Parade square dance float in California
- CALLERLAB accreditation - 1977
- Certificate of Appreciation for annual participation from 1971-1978 at the Sportsman Show at the Canadian Na-

tional Exhibition in Toronto - 1978

- Plaque of Excellence from the mayor of Scarborough, England - 1984
- Certificate to "Two Great Grown-Ups" from the Summer Camp Kids - 1987
- Trillium Award Recipients - 1994

"In addition to all these, Lloyd & Viv have been involved with the Toronto and District Square and Round Dance Association for over 37 years! They have served as Directors, Vice Presidents, Presidents, Convention Chairpersons and 17 years as Office Managers. Viv organized & produced (with the help of her clubs) seven fashion shows for the T & D Convention. Lloyd

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was on staff three times at the T & D Convention and volunteered his calling abilities as support staff for 34 years. Over the years, in addition to their very successful evening home programs, they have worked through the day on many occasions with students, teen groups and seniors. They organized & ran numerous dance weekends and trips. They participated in events at the CNE and participated for many years in the Canada Day events in Scarborough, ON. Lloyd became a full time caller in 1972 and has called in several provinces across Canada. He has called in Germany, Switzerland, England and Scotland. They have graduated from their own Basic Classes 1398 dancers since 1962. When you include the exposure they have given to teens and seniors, they have had the privilege of teaching literally thousands of people how to Square & Round Dance. They have built a tremendous number of friendships and have left a mark in the hearts of thousands."

Jeff then made a presentation to them on behalf of the Canadian Square and Round Dance Society of a plaque of recognition. Next, Bill and Bonnie

Taylor, past presidents of the Canadian Square and Round Dance Federation read a letter of congratulations and then Dean & Ethel Fisher were called upon as presidents of T & D to present Lloyd and Vivian with a certificate of accomplishment. The Peterborough Lift Lock Squares, who very appreciatively brought a busload of dancers, gave them a large card filled with signatures. The last offering was from Lloyd and Viv's own clubs. They honoured them with a silver serving tray, beautifully engraved with square dancers surrounded by the four club names: Skirts 'n Flirts, Honeys 'n Bunnies, Chaps 'n Chicks and Dudes 'n Dolls. After this, Fred piped them around the floor to Auld Lang Syne and much applause.

Refreshments were brought out following the presentations as dancing started again. One of the last announcements of the evening was the tally of the door receipts, the profits of which were to be donated to Lloyd and Vivian's retirement fund.

Jeff wound up the evening on a rowdy note and sent everyone home with a smile!



# CORY-OGRAPHY in the CLASSROOM

*by Corben 'Cory' Geis*

**CREATING A PROGRAM FOR  
THE COLLEGE STUDENTS**

Baby boomers may be the primary target audience for recruiting new dancers, but the college level age is a great group of people for promoting square dancing.

One of the easiest, most convenient and helpful ways I discovered on getting into the different universities and community colleges was to contact their student affairs and higher education department.

These good people are always looking for new ideas for their student body. What a great ice breaker! Square dancing! Several schools that I have worked at in the past have developed a diversity days. These are usually held on a Sunday afternoon when the college stu-

dents are looking for something to do before embarking onto homework.

You see, the big Saturday game is over and so are the parties. A lot of students are in need of something to do on Sundays between church in the morning and studying in the evening. Sometimes it is just a one shot deal with square dancing in the colleges. Other times once a month, twice a month or a weekly Sunday social dance works out rather well. Plan wisely.

I recommend a dance no longer than 1-1/2 hours. 2-3 hours is too much for folks who are not fully into our activity and these students are pressed for time as it is.

Good luck and have fun!

**CORBEN GEIS IS THE VICE CHAIRMAN FOR THE CALLERLAB  
EDUCATION COMMITTEE. CORYGEIS@NB.NET**

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# EASY LEVEL

**BOB HOWELL**



I have been calling for several years for a club of ball-room dancers that call themselves the "Saturday Night Dance Club". They dance the first Saturday night each month and because their January dance falls so close to their New Year's Eve affair, they have enjoyed a square dance program on either the first or second Saturday night following the first of the year. The program that I have called has been one of a permanent one-night-stand variety. These members have an acute sense of rhythm and dance with elegance. Following is a routine that I used at their dance this past January. I am calling it the ---

## SATURDAY NIGHT LIVE

**Formation:** Circular mescolanza. I had everyone form a large circle around the room. All turned right face and began to march in single file. I then had them step up beside their partner and promenade in twos. Then I doubled up the twos and have them promenade like the spokes on a great big wheel in fours. After identifying all of the foursomes as #1s, I had every other four-some wheel around as couples and face the foursome behind them and designated them as #2s, so that now I had 4 facing 4.

**Music:** Any mildly slow moving music, i.e. Freight Train or seasonal tunes.

### **Routine:**

- A1 Join hands in lines of four. Line # 1 leads out to the right and goes completely around line # 2 counterclockwise. (1-16)
- A2 Line #2 leads out to the right and goes counterclockwise around line #1. (17-32)
- B1 Each pair makes a right hand star with the opposite couple. (33-40)  
Go back with a left hand star. (41-48)
- B2 All go forward three steps and dip. (49-52)  
All back up four steps (53-56)  
All pass thru (passing opposite person by the right shoulder) and continue on four more steps to meet a new line of four to begin again (57-64)

Note. I wrote the dance to be used as couples due to the fact that it is a couples club, but it can be adapted to make it a non-gender routine. When I finished the dance, I had the four couples square off and I was ready for my first set of square dances.

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Many of our Middle Schools here in the Northeastern Ohio area offer a "School-Camp" program for their students either in the spring or the fall of the year where the students leave the school proper and spend a few days at a local camp area. I have been privileged for the past half century to spend an evening with the youngsters and do rhythmic activities. Following is a dance that I taught for many of those years and have recently discovered that it is available again from the Kentucky Dance Foundation. It is called ---

### CAPTAIN JINKS OF THE HORSE MARINES

**Formation:** Double circle. Boys on the left of the girls. All facing LOD. Inside hands joined.

**Music:** Captain Jinks. KDF Folk Dancer 12 #1

**Routine:**

Counts

- 1-8 Open promenade and singing, I'm Captain Jinks of the Horse Marines, I feed my horse on corn and beans -
- 9-16 And swing the ladies in their teens (right elbow swing partner), for that's the style in the army.
- 17-32 We teach the ladies how to dance, how to dance, how to dance, we teach the ladies how to dance for that's the style in the army. (Open polka step i.e. back to back, face to face, back to back, face to face, back to back, face to face, back to back, face to face.)
- 33-48 Salute your partner, face to the right and swing the next one there in sight and promenade with the ladies right, for that's the style in the army. (Gent salutes his partner, faces to the right and right elbow swings that lady behind him. He then promenades the new partner.)
- 49-64 Singing, still, as they promenade, "When I left home, Mama she cried, Mama she cried, Mama she cried. When I left home, Mama she cried, for that's the style in the army."

BIGMAC has produced a record that fits this month of spoofs very well. Mac McCullar has a call on the flip side which I use for mainstream groups, however I have adapted the figure in this month's article. It is called ---

## PERFECT FOOL

**Formation:** Square

**Music:** Fool For You. BIGMAC BM196

**Routine:**

### OPENER - MIDDLE BREAK - ENDING

(CIRCLE LEFT) \*MISTAKES - I'VE MADE ENOUGH -  
TO FILL A BOOK OR TWO OF LOVE  
LEFT ALLEMANDE YOUR CORNER DOSADO  
LEFT ALLEMANDE AND WEAVE THE RING YOU KNOW  
I WAS A PERFECT FOOL TO BELIEVE YOU  
DOSADO YOUR PARDNER - PROMENADE FOR ME  
FOR ONCE IN MY LIFE - I DID SOMETHING RIGHT  
I WAS A PERFECT FOOL FOR YOU.

### TAG

I WAS A PERFECT FOOL FOR YOU.

### FIGURE

FIRST COUPLE, LADIES CHAIN WITH THE COUPLE ON YOUR RIGHT,  
KEEP THAT GIRL AND CHAIN ACROSS THE SET,  
NOW CHAIN THIS LADY LEFT, IT WON'T TAKE ALL NITE  
ALL FOUR LADIES CHAIN ACROSS, YOU'RE NOT THRU YET,  
NOW DOSADO YOUR OWN, SHE'S BEHIND YOU (ORIGINAL PARTNER)  
SWING AND PROMENADE HER, SHE'S GLAD TO FIND YOU (ORIGINAL  
PARTNER)  
FOR ONCE IN MY LIFE - I DID SOMETHING RIGHT  
I WAS A PERFECT FOOL FOR YOU.

- IT SEEMS I'M ALWAYS WRONG - I THINK ABOUT YOUR LOVE ALL DAY LONG.
- I'VE BEEN A FOOL I MUST ADMIT - AND I DID A PERFECT JOB OF IT.

Note: Second time through send second lady out to the right. After the break, send third lady out. Then finally last lady out to the right.

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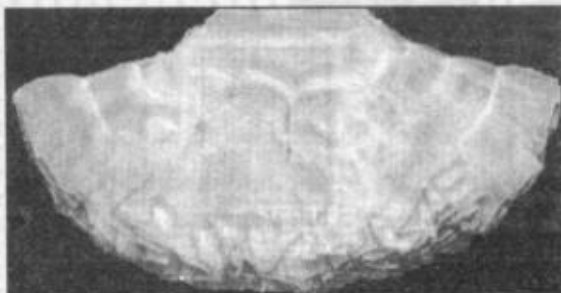
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And here's a contra that I researched from Al Brozak that I believe was written by Bill Martin. The name sounded like quite a good spoof. It is called:

## TRIP TO BURSTITIS

**Formation:** Alternate duple. 1,3,5,etc, active and crossed over.

**Music:** A 32 bar tune.

### **Routine:**

- A1 With your corner allemande once and a half  
Ladies chain across to partner
- A2 Ladies allemande right once and a half to a wave across  
Balance - Turn neighbor by the left one half.
- B1 Men allemande right once and a half  
Swing partner.
- B2 Right & left thru across  
Circle four 3/4 - pass thru to the next. ■

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# CALLERLAB HONORS BOOK

## Gloria Roth Milestone 1999

A caller and teacher from the age of 17, Gloria's life has been filled with square dancing for more than 52 years. While a student in high school and college during the post World War II years, she taught the members of the football team and the cheerleaders to square dance. Married while still in college, she and her husband purchased some land in Springfield, Massachusetts and built a facility they named "The Woodlands" which they used as a youth camp during the day and for square dancing at nights and on weekends.

Early on, Gloria was instrumental in organizing the Springfield Area Callers Association and was involved in the formation of the New England Council of Callers Association, and in the mid 1970's organized the Maritime Callers Association in "The House of Roth."

Gloria conducted caller training schools for more than 40 years and is a CALLERLAB Accredited Caller-Coach.

Traveling worldwide conducting callers schools and clinics, and calling square dances she has recorded on Top, Blue Ribbon and the Sets In Order documentary records.

An active member of CALLERLAB



since 1975, Gloria has served on a number of CALLERLAB committees. Her concept of kaleidoscope squares presented at a CALLERLAB convention was also featured at the Calgary, Alberta Canada, Olympics opening ceremonies.

The "House of Roth" which was born about 1970, continues today to promote squares, round dance, contra, country, western and line dancing.

Gloria believes that square dance callers give much more of themselves than simply being paid entertainers. "I thoroughly enjoy doing what I do night after night to entertain the dancers and to see the joy and fun that is generated." 📣

### REMEMBER...

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# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends and Readers,

It's already April and time for the ladies to pull out their fancy bonnets for the Easter Holiday (or do we still do that?) As we continue to supply you with some of your favorite dances, we know how much you will enjoy this spring season by learning new dances as well as the old classics. Thanks so much for your contributions to this article.

## Chicagoland Round Dance Leaders' Society Teach Of The Month February 2001

*Submitted by*

*Jayne & George Sheldon*

### Phase II

I'm a Believer (Seurer) Coll 0388

### Phase III

Alacazam (Nelson) Jive/A & L Solid Gold  
105 or SP

### Phase IV

Send for Me (Gotta) Jive/SP 373

### Phase V

La Pura (Goss) Roper 501

### Phase VI

It Was Fascination (Rumble) WZ/SP 362

## Wisconsin Round Dance Leaders' Council ROM - Feb and March 2001

*Submitted by*

*Bob Paull, Secretary*

### Phase II

Johnson's Rag (Springer) Windsor  
4704

Columbus Stockade (Edge)

### Bonus

Sugar Lips (Walstra) Grenn 17255

### Phase III

Waltzing in Blue (Vincent) Hoctor 1634

### Phase IV

More & More (Norris)

## DRDC Top Teachers as Re- ported in The February 2001 Newsletter

*Submitted by*

*Mary Simmons, Editor*

1. All That Jazz (Sechrist) V/FT  
Star 133
2. Slow Shag (Easterday) IV/Jive  
Lam 10082
3. Adeline (Shibata) VI/STS/SP 276
4. Combo Cha Cha Cha (Clark) III+2  
Star 127
5. Liebestraum #3 V/WZ/SP 310
6. Saturday Night Lindy (Bahr) UP  
SP HSH -002 Flip "White Lilacs"
7. 2000 Blues (A/L Nelson) IV/Jive  
Belco 426  
San Francisco (Molitoris/  
Callahan) III+2/FT/Roper 288
8. Beyond (Shibata) V+/Rumba  
SP 270  
All To Myself (Bahr) VI/FT  
Star 136



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9. Return My Love Bolero (Williams)  
IV+1/Roper 124  
The Kiss (DeChenne) V/Tango  
SP 366  
C'est Si Bon Cha (Nelson) IV+2  
Cha/Star 135  
Heavenly Waltz (Worlock) VI  
SP 368  
Runaround Sue (Rumble) VI/Jive  
Star 138  
White Sport Coat (Lefeavers)  
IV+1/FT Classic Marty Robbins
10. Hearts Remain 17 (Stottlemeyer)  
VI/WZ  
Sweet Lips (Wright) III+1  
Coll 4745 Jim Reeves  
Esta Rumba (Barton) III+2/SP 256  
Woodchoppers Ball (Lawson) III  
Belco 347/Classic  
Southern Nights (Seurer) III+1  
Cha/Coll 6041 Glen Campbell  
Sunshine of Your Smile (Slater)  
IV+2/FT

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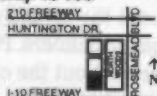
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## Minnesota Round Dance Council

**ROM - March/April 2001**

*Submitted by Steve & Jean Philson*

### Phase II

All Over the World (Gotta) WZ/SP 373

### Phase III

Where Love Grows (Belanger) Roper  
274B

### Phase IV

Tenderly (Scott) Roper 402 or Dance  
Along P-6112

### **May 2001**

### Phase II

Knock Three Times (Hinsley) Arista  
AFS Flashback 9172

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# ACA VIEWPOINT



## PATRICK DEMERATH

### Bowling Alone

For the past several years square dance leaders have expressed concern about the steadily declining number of square dancers. Perhaps, you have wondered about the cause of these declines and what can be done about them. Dr. Robert Putnam, a political scientist at Harvard University, has written a book called **Bowling Alone**. Dr. Putnam states that people used to go out and socialize, and join clubs. Today people aren't joining clubs. His book claims that Americans no longer unite together and join organizations. **Bowling Alone** is of interest to square dancing because it seeks to explain the reasons for the decline in square dancing.

Dr. Putnam's research touches many organizations including the Shrine, the Masons, Audubon Society, Salvation Army, Red Cross, Veterans of Foreign Wars, American Legion, and the Boy Scouts. Dr. Putnam points out that all of them were founded between the 1870s and 1920s a sort of a golden age for public-spiritedness. He explains that public participation in social activities soared in the earliest decades of the twentieth century, peaked after World War II, plateaued during the 1950s, declined in the sixties and seventies and is still declining today.

Putnam calls this decrease as "social disengagement" and attributes the de-

crease in social involvement to several factors, political disillusionment in the wake of the assassination of President Kennedy, disaffection with the Vietnam War protests, resignation of President Nixon, lack of time, and increased individual and family mobility. He claims the greatest culprit is television, which contributes to lethargic life styles and deters people from going out and getting involved in community projects like church activities, volunteerism, and fraternal organizations.

Critics have criticized **Bowling Alone** because it does not address "counter trends". During this same time period other groups have thrived such as the Sierra Club, American Association of Retired People, U.S. Youth Soccer, Community Development Organizations, Pentecostal Churches, the Boy Scouts and others, most of which are horizontally managed versus vertical top-down management. Critics also claim that **Bowling Alone** does not take social ills such as the rising number of mental health patients in treatment, the high prison population, as well as the rise in popularity of support groups such as Alcoholics Anonymous.

If we take the conclusions of Dr. Putnam on face value, then square dancing is a victim of the "social disengagement." Dr. Putnam was recently

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asked: If the declining organizations had made changes/improvements in their programs based upon the membership's desires, would this have made a difference. He replied that he is not sure and has no knowledge because this question was not the focus of his study. Also he acknowledged that the existence of thriving "counter trend" activities and the recent revival in league bowling are not included in the focus of his research.

Dr. Putnam's Social theories appear to conflict directly with Marketing theory as is demonstrated by the Product Life Cycle. Marketing theory argues that there are controllable and uncontrollable factors, which can cause a decline in a product or a service like square dancing. External uncontrollable factors are increased competition for limited leisure time, cable television and Putnam's "theory of social disengagement". Internal controllable factors are too much stress on the dancers, segregation of dancers, plus clubs recruiting members from mainstream clubs, loss of enthusiasm by mainstream clubs in recruiting new dancers due to dancer loss, and too much time

in classes versus fun dancing.

As square dancers we must not let Putnam's **Bowling Alone** "Theory of Social Disengagement" allow us to fall into a trap of being "victims" helpless to reverse the decline in square dancing. The lesson for square dancing is that our beloved activity may be partially affected by Putnam's Theory. Leaders in square dancing must work together to take steps to learn from former dancers why they quit square dancing, learn from current dancers what they would prefer in square dancing, reduce the stress on dancers, modify or eliminate dancer segregation programs, de-emphasize the current "perfect" dancer syndrome, and revive the fun, friendship and fellowship emphasis. Then we will reverse this decline. ACA believes that this will be done either by square dance leadership organizations or by the square dancers themselves and has an unyielding positive outlook for this new century. ACA is most willing to work with all square dance organizations to correct the problems, increase the fun, friendship and fellowship, and to reverse the decline. ■

## ON THE RECORD

# ROUNDS


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### **One Love**

*Phase III+2 (Diamond Turns & Quick Diamond 4) - Waltz - Roper 400B - M Molitoris & M Callahan. Good music to a nice Phase III waltz. Choreography includes cross hovers, imp., chasse, whisk, wing. Ending is back corte.*

### **Sunrise, Sunset II**

*Phase II+2 (Hover & X Hover) - Waltz - Roper 138 - B & L Maisch. This routine is good for introducing waltz figures to your group. It has prog. Box, LF turning, hovers, RF turning, solo turns, canters.*

### **Queen Of The Hop**

*Phase V+2 - Jive - Atlantic OS 13055 by Bobby Darin - D & G Crapo. Solid Phase V routine. Short, but encompasses thrwy, link & whip spin, catapult, chkn wks, flea hops modified, pretzel turns.*

### **Return To Me IV**

*Phase IV+1 (Riff Turn) +1 (Crab Walks) - Bolero - Col. 6256 by Dean Martin or CBS 33371 by Dean Martin - J & A Chico. When using either of the 2 records the choreographer has noted DM or MR for which sequence is to be followed. Again both records should be slowed to suit. A nice basic bolero, choose the record of your choice and go for it.*

### **A Mighty Pretty Waltz**

*Phase II+2 (Hover & Chair) - Waltz - Spec. Press. Reverse side of Cha Cha Hips - P Lefeavers. This is a mighty pretty waltz. Pure vanilla no surprises, can be done on cues, or used as a vue and cue at an open dance.*

### **Every Night In My Dreams**

*Phase V+2 (3 Ale. & Sme Foot Lunge) - Rumba - SP333 Our Hearts Will Go On (Flip of Patricia Cha) - T & T McCue. Music is from Titanic. Good routine, a soft Phase V. Has shad. fencelines, tamara, wheel, stop and go hockey stick. Nice to see this used at an easier level. A very enjoyable routine.*

### **Columbus Stockade Blues**

*Phase II - 2 Step - TNT 282 - M & R Edge. Good music to an easy routine. No surprises.*

### **Adeline**

*Phase VI - Slow 2 Step - Special Pressing - K & N Shibata. Choreographer suggests slowing down to 44 rpm's. This routine is for the experienced dancer, but beautifully written. All standard slow 2 steps with horse & cart included. Worth bringing to your advanced group.*

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### **Walkin Cha Cha**

*Phase III* - Cha Cha - TNT 181 - L & B Auria. Good cha cha beat, encompasses many Phase III cha cha figures. Suggest you slow for comfort.

### **Cha Cha Hips**

*Phase V+2* - Cha Cha - Special Pressing - P Lefeavers. Challenge chase, natural top, reverse top, hop New Yorkers, Cuban breaks. Good cha cha music.

### **I Ain't Got Nobody**

*Phase II+1* (Fishtail) - 2 Step - Hi Hat BB012 or MGR 044 - M & L Liberti. Peppy music. 2 step that has skate sequence in it. Ending has wrap and un-wrap and rewrap and point.

### **Slight Fever**

*Phase IV* - Jive - Coll. 6074 by Peggy Lee or Capitol 9042 LS-57047 & Spec. Pressing - A & F Woodruff. Great music with a nice routine written to it. Pretzel turn, double rocks, knee point and freeze, rock the boat, all standard jive figures.

### **Happy Sounds**

*Phase II+1* (Fishtail) - 2 Step - MacGregor 5504/5011/MGR 074 - E & G Restorff. Good music, pure vanilla routine, no surprises, vue and cue.

### **Bill's Song**

*Phase III+2* (Dia. Turns & Telemark) - Waltz - Roper 274B This Is My Song - Y & E Rust. Telemarks, whisk, cross hovers, skaters position includes a woman's transition. Suggested speed 44-45 rpm's.

### **Kiss This**

*Phase IV* - Cha/Jive - CD Lyric Street Records #HL65014-2 by Aaron Tippin - J & D Mouton. Routine has a peek-a-boo chase in the intro. Part A has umbrella turns, part B has Miami special and pretzel turn.

### **Great Balls Of Fire**

*Phase II+2* (Fishtail & Susie Q) - 2 Step - Col. 03089 by Jerry Lee Lewis - C & S Hurst. The intro has swivel line, rev. followed by a hitch. The rest is standard Phase II figures. Cute routine.



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### Wouldn't It Be Nice

*Phase IV - Jive/Foxtrot/Slow 2 Step - Col. 06038 by the Beach Boys - J & A Chico. Part A is Jive, part B & C is Foxtrot, Part D is Slow 2 step. Nice way to introduce slow 2 step to your dancers.*

### Itchy Twitchy Feeling

*Phase II - 2 Step - Col. 3148 By Bobby Hendricks - C & S Hurst. Routine includes Charleston, hand waves are option in this routine. Other than that pure vanilla.*

### For A Change

*Phase III + 1 (Alemana) - Cha Cha - Atlantic 7-87176 by Neal McCoy - M Seurer. Standard cha cha, very basic, can be used at an open dance, and as a vue and cue at your club schooled in Phase III basic Latin figures.*

### Stupid Cupid

*Phase IV + 1 - 2 Step/Jive - Polydor MVG 511 or Coll. 4207 by Connie Francis - R Booz. This is a very cute routine. It has lift/turns to a vine 3 and clap. Part C has Am. Spin, basic rock, throwaway, swivel walks, lunge/twist twice. Take a look at this one, think you will enjoy it.*

### Sometimes I Cry In My Sleep

*Phase III + 1 (Side by Side Diamond Turn) - Waltz - Fault Line Recording FR1003 by M. Sikorsky - M & C Ford. Intro, starts in skirt skaters. Part A is danced in shadow whisk position. Part B is standard waltz figures. Part C has diamond turns. Ending has shadow whisk, fwd wheel, bk waltz, end in bk draw touch. Choeographer notes entire dance may be done in varsouvienne position.*



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# THE CALLER COACH

## DON WILLIAMSON



### ASHEVILLE ALLEMANDERS RECRUITING STRATEGIES THAT WORKED!

Nestled in the Southern Appalachian Mountains of Western North Carolina, Asheville (pop. 68,000) boasts a nearly perfect four-season climate that makes it a mecca for retirees and others seeking a high quality of life in a culturally rich environment. Asheville, home of UNC-A (a constituent of the University of North Carolina), the Asheville Symphony, and the Asheville Tourists (a minor league baseball team), boasts three local square dance clubs that offer ample opportunities for pursuit of this wonderful activity.

While not the oldest club in town, the Allemanders, organized in 1963, are distinguished for having the longest continuous association with their caller, Don Williamson of Greeneville, Tennessee, who has been with them 34 years as of last October. Current club membership stands at 70 individuals with 64 actively participating during the past year.

Before the fall of 1999, the Allemanders had a good record of both recruiting and retaining new members. An example is the graduating class of March 1996. Three couples in that class went on to serve the club as presidents, vice presidents, and trea-

surers and one other member served as sheriff. All were still participating in 2000. Things changed dramatically in September 1999, when after four sessions the Allemanders cancelled their mainstream class due to under enrollment, only 4 students. Recruitment for this class had been limited to the usual pleas for members to "invite your friends," but it was painfully obvious that this approach was no longer enough if the club was to continue to offer a mainstream class each fall.

With the new century at hand, Allemanders began looking ahead to the fall of 2000. They continued to submit an announcement of each club dance to the daily newspaper's "Community Calendar" and later in the year used this means of publicizing the mainstream class. They up-dated their brochure prepared by a member in 1999 and emphasizing the reasons people square dance, including specifics about the fall class. In addition to being available to members for distribution, the Allemanders used their brochures in new ways this summer. Members wearing their "Square Dancing is Fun" T shirts distributed them



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<b>Jerry Junck</b>	908 Brooke Dr., Wayne, NE 68787, 402-375-2420
<b>John Kaltenthaler</b>	PO Box 679, Pocono Pines, PA 18350, 570-646-2945
<b>Lorenz Kuhlee</b>	Hofaeckerstrasse 38, 76139 Karlsruhe, Germany, +49-721-678191
<b>Frank Lescrinier</b>	1720 W. Arrow Hwy. #83, Upland, CA 91786, 909-981-0230
<b>Martin Mallard</b>	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-6250
<b>Jim Mayo</b>	PO Box 367, Hampstead, NH 03841, 603-329-5492
<b>Tony Oxendine</b>	2640 Goldeneye Ridge, Sumter, SC 29150, 803-469-0495
<b>Randy Page</b>	43 Starr Ave. Unit 8, Danbury, CT 06811, 203-794-0053
<b>Vaughn Parrish</b>	Rt. 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
<b>Kenny Reese</b>	Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 (0)6155-828 6046
<b>Gloria Rios Roth</b>	Clementsport, NS, Canada, BOS 1E0, 902-638-8035
<b>John Saunders</b>	101 Cedar Dunes, New Smyrna Beach, FL 32159, 904-428-1496
<b>Al Stevens</b>	Dillweissensteinstr 57, 75180 Pforzheim, Germany, 07231-766704
<b>Don Williamson</b>	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

before the Saturday night "Shindig on the Green" concerts in downtown Asheville and also placed brochures in popular restaurants in the area.

In the spring, the club made a short video at one of their dances, duplicated it and made "loaners" available for members to show friends what square dancing is all about. Produced by members with their own equipment, the videos were an inexpensive way of encouraging members to become more involved in the recruiting process. In August, the club purchased ten fifteen-

second ads on a popular radio station's "driving to work" program. The ads cost \$250 and were aired during the week immediately preceding the start of the fall class. These ads, the brochure and the blank videotapes were the club's only recruiting costs in 2000.

Since the local newspaper's last feature story on square dancing appeared in 1995, a member of the Publicity Committee drafted a new article and submitted it with a request for an August print date because area clubs begin mainstream classes in



DESERT RECORDINGS

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September. Several weeks later the club was notified that the paper was doing an article on "The Health Benefits of Dance" and wanted to include a picture of square dancers. While the Allemanders did not get the article requested, much of their material was used and the color picture provided more free publicity for the club in the month before its fall class. Brief announcements of the class also appeared in the local weekly newspaper.

Another recruitment tool used for the first time by the Allemanders this year was square dance business cards showing the time, place, date and location of the mainstream class and the member's name and phone number. Harry Robbins, Secretary of the club, gave each member of the Executive Committee a set of these personalized cards for use in recruiting. Harry also gave a pizza supper for club members before the first session of the class. This was intended to bring out a large number

of members to serve as angels and was very successful.

On September 11, Asheville Allemanders were surprised and pleased to have a first session enrollment of 42 students including 13 couples, 11 ladies, and 5 men. By October 9, class enrollment was completed at 58 because all available floor space was being used. A questionnaire revealed that students first learned about the class in a variety of ways including brochures, and radio and newspaper announcements. Not surprisingly, the most frequent reply was "A friend told me about it." Timing was also a factor in recruitment. Several couples who had been recruited in years past finally decided to take the class this year.

Information on the Asheville Allemanders recruiting strategies is available by writing Diane Hankins at 421 Governor's View Rd., Asheville, NC 28805; 828-298-2870.

**HAVE YOU INTRODUCED THIS MAGAZINE  
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# Country Kitchen

By Louise Harrop



## Lemon Pound Cake

- 1 (4-serving size) pkg. lemon JELLO®
- 3/4 Cup boiling water
- 1 pkg. yellow cake mix
- 4 eggs
- 3/4 Cup vegetable oil
- 1 (6 ounce) can frozen lemonade concentrate, thawed
- 1/2 Cup sugar

Preheat oven to 350° and grease a 10 inch tube pan. Dissolve JELLO® in water in a large mixing bowl; cool. Stir in cake mix, eggs and oil. Beat at medium speed with electric mixer for 2 minutes. Spoon into prepared pan. Bake 50 minutes or until a wooden toothpick inserted in the center comes out clean. Mix lemonade and sugar in a small bowl. Pour over hot cake; cool in pan 1 hour. Remove from pan. Cool completely. Serve this cake with fresh strawberries for a special holiday desert.



## Jezebel Sauce

- 2 (18 - 20 oz.) jars pineapple preserves
- 1 (18 - 20 oz.) jar apple jelly
- 1 small can (1.12 oz.) dry mustard
- 1 Tbsp. freshly ground black pepper
- 1 small jar (4 - 5 oz.) fresh horseradish

Cook the jellies over low heat until melted. Remove from heat and stir in the remaining ingredients. Let cool and refrigerate for at least a week before serving. In case of emergency, you can serve it the same day.

Try this wonderful Jezebel Sauce on your holiday ham and you won't be disappointed. It's also great on grilled chicken or shrimp. It keeps well in the refrigerator. If desired you can prepare the sauce and then can it in 1/2 pint jars for extended use.

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## National Square Dance Campers Association to Meet in Iowa

The 44<sup>th</sup> National Square Dance Campers International Camporee will meet at the Clay County Fairgrounds in Spencer, Iowa this coming July 10 thru 12.

While officially the Camporee is a three day midweek event, arrangements are always made so that NSDCA members may come in and set up Sunday afternoon. Many members take advantage of this opportunity to arrive early, get settled and then tour the area. It also gives the attendees more time to resume friendships with dancers they may see once a year! Callers and cuers who come in early will often participate in impromptu Trail In dances Sunday and Monday evening.

The Camporee officially begins on Tuesday with mornings devoted to various sports, games and crafts. Square and Round dance workshops are scheduled during afternoons. Traditionally the Tuesday evening program begins with a Grand Parade of

all the chapters in their chapter outfits. After a short welcoming program everyone disperses to the various halls for a full program of dancing. All three evenings always conclude with everyone gathering in one hall for an after party with skits by various chapters.

Since the International Camporee is family oriented, members often bring along their children and/or grandchildren who participate in a separate, full program of youth activities. Besides square dancing, these include their own games, crafts, sports, water fun plus some extra special activities. Thursday evening before the evening dance program gets underway, the youth always put on a special performance of skills acquired during their activities.

A daily newspaper, the "Snooper," keeps all informed on schedule changes, door prizes, camper news, and other happenings. Mid afternoon on Thursday is always set aside for the NSDCA official Business Meeting. Even though it is an overflowing three days, members always find time to make new friends, renew old acquaintances and share some wonderful pot luck meals.

If you camp AND square dance, we invite you to become a member of the National Square Dance Campers Association and join in its fun and fellowship. For more information or a membership application, please write: NSDCA, PO Box 224, Little Chute, WI 54240-0224. We'll see you around the square campfire.

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# FROM THE HIP

LARRY COLE



Hello everyone and welcome to the April edition of "From The Hip". I have something to share with you that I received from my friend Tom Rudebock. Tom (& Bev) live at 4551 Grafton Rd, Leetonia, OH 44431-9723. He has been calling for over thirty years and is currently serving as the chairman of CALLERLAB's Resolutions Committee. Tom maintains a busy home dance program and travels extensively, he records for Rawhide Records and is in great demand as a caller. He may be reached at 330-427-6358. Here are Tom's thoughts on *Keeping Your Club Informed*.

Keeping your club informed is just one of the ingredients in the formula for a successful club. It is important to remember that ALL club members need to be kept informed about ALL activities.

There are several ways of keeping members informed. All information should include the 5 W's and sometimes H: Who, What, When, Why, Where, How.

**NEWSLETTERS:** Could be single page, multi-page, monthly, bi-monthly. Include club news, activities (present and future), member information, officer profiles, dance schedules, area dance news, state/national information.

**TELEPHONE TREE:** A trunk with many branches. Many phones make fewer calls for all. More effective if only one or two topics.

**DANCE ANNOUNCEMENTS:** Ineffective. People visit and don't always listen. Not all members are informed (seldom 100% attendance).

**CLUB BULLETIN BOARD:** Current important information. Newspaper clippings about members and/or their fami-

lies and club activities. Hosts/Greeters for the dance/month.

**EMAIL:** Fast, efficient. One message can be sent to many. Don't forget an alternate means of contact for those who do not have computers.

**WEB SITE:** A way of informing others besides club members of activities and dance schedules. Must be kept current, or people will not continue to visit. Be sure to include a contact person(s).

**FLYERS:** Use a BOLD attention getter. Another way of informing others besides club members. Leave white space. Don't try to include too much information, list a contact person(s) instead.

Communication is a two way street. It involves giving information and getting feedback. It isn't finished when information is given.

Most successful clubs use a combination of ways to keep members informed. We should remember ineffective communication often results in poor cooperation and coordination, under currents of tension, gossip and rumors. Let's keep everybody informed.

I thank Tom Rudebock for sharing his thoughts with us and I look forward to seeing all of you again next month.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. He is an active member of CALLERLAB and a past Chairman.

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



# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## JOHN'S NOTES

**John Saunders**

johnnysa@aol.com

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

This month's article in Dancing Contra, by Don Ward, Don continues sharing his thoughts on how he programs a dance, and how he introduces increasingly challenging choreography for the newer dancer.

In the Workshop ideas section this month, John looks at some older calls that he has been experimenting with. These calls are: Spin Back and Fan Back. Spin Back from RH Waves has all turn 1/2 by the right, then the Centers Cast Left 3/4 while the Ends U-Turn Back, to form Diamonds. Fan Back (from and Ocean Wave) has the Centers Cast 3/4 while the Ends U-Turn Back.

The Basic Program (Mainstream 49) call featured is Flutterwheel. Dixie Style to a Wave is the Mainstream Program call of the month. This month for the Plus Program John explores the call Peel Off.

The Advanced and Challenge Supplement includes: Square Chain Thru; Zig Zag; and Percolate.

## CALLER'S NOTES

**Norm Wilcox**

norm.wilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm continues looking at the thought process involved in planning a tip using non-standard formations and arrangements. The example is to incorporate Cast Off 3/4 from Ocean Waves; All 8 Circulate from non-standard waves; non-standard Ferris Wheel; Four Girls Touch 1/4, Walk and Dodge, and Cloverleaf; and four Boys Pass the Ocean and Fan the Top.

In the Mainstream 49 (Basic) and Mainstream programs, the following calls and sequences are featured: Right and Left Thru (normal Arrangement at Mainstream); Walk and Dodge and Wheel Around variations. For the Plus Program, Acey Deucey is the featured call. Also included are some Plus sequences for dancing the Plus program, some sequences including non-standard situations. For those calling Advanced, Explode and (Anything), and Pass and Roll Your Neighbor and Spread are highlighted, as well as some dance sequences for both the A-1 and A-2 programs.

Good judgement comes from experience

## INTERNET CHOREO

Frank@sdcaller.net

A review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me.

For those looking for a lot of choreo on the Web, here is a site full of it. The URL is <http://www.all8.com> and is maintained by Rich Reel.

The following are some of the links included: Choreography (openers and singing call figures); Choreography pieces (Get-ins, Zeros and Equivalents); Resolving the square; Stir the Bucket routines (Rotates); Easy resolve methods; FASR terminology; Ideas for creative choreo ideas; and Asymmetric tips for resolving a broken square.

There are many other ideas shared on the Web site, too numerous to mention. All the choreo is abbreviated to keep the pages compact, with a guide as to what the abbreviations stand for.

## CHOREO-WISE

**David Cox**

[david@c-bar-c.com](mailto:david@c-bar-c.com)

This month's issue contains Basic choreo using Circulates from 3x1 Lines.

The Mainstream emphasis this month includes more choreography using calls from 3x1 Lines, mainly Half Tag and Tag the Line full.

Following the 3x1 Line formation theme throughout, David looks at setting up 3/4 Tag the Line from that formation. The material in the Advanced program

includes the call Double Down, the current Advanced Quarterly Selection.

In the "Hoedowning" section, an article is reprinted from the CallerLink notes reviewed last month. The various methods of choreographic management discussed are Mental Image, Modules, Cue Cards, and Sight Calling.

Both Brian Hotchkies and David share their record reviews of the recently released records.

## MIKESIDE MANAGEMENT

**Stan & Cathie Burdick**

[tfguild@capital.net](mailto:tfguild@capital.net)

"Times When Nothing Goes Right" is the title for Stans' article this month. Some of the things that can cause such an experience might be: Over tiredness; Unpreparedness; Mental Stress; Physically Ill; Eating or Drinking Disorder; Overconfidence; Feeling Inadequate; and/or Unwanted Fear.

Although the article by Cal Golden was written quite a few years ago on Showmanship, the contents are still relevant today.

Several pages of choreography are included in this issue, including the Choreo Concerto page, the Plus Emphasis Call (3/4 Tag the Line, Plus singing calls (from Walt Cole's Notebook), the Mainstream Emphasis call (Split Circulate), and Single Circle Stuff from the notebook of Warren Berquam.

**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.**

# AN INTERVIEW WITH ED GILMORE

## Part 3

*Although this interview was made in 1961, the points in it are still very relevant. It is because of that and who was interviewed that American SquareDance presents this piece over the next 2 issues. Our thanks to Bob Brundage for making this transcribed copy possible and available.*

**JL:** You mentioned a theory there, Ed, that you had a turnover of 80% of dancers in 2 years. Do you mean

...

**EG:** That's a national average, yea.

**JL:** That, that you'd lost 80% of your dancers in 2 years?

**EG:** Yes, 80% of the people who came into the class activity left in less than 2 years. Now a great percentage of them are lost, as I said, on graduation night. They never get into

clubs. Most of those that get into clubs are lost in the first year of their club experience. This is around the country where callers are getting up and trying to call the things that are being published in the magazines to dancers who've danced with about 10 weeks or 15 weeks of instruction and danced less than a year.

And they, they cannot do the material that's being published the way it's being published and especially when

it's called by a caller who does not know how to time it, or to describe it, or to teach it, you see. So if they, if they do not dance, they discontinue their participation; they drop out. They must dance if they are to stay with us.

**JL:** It does appear to me, Ed, I've been dancing from New York to Miami, around to Los Angeles, and at all clubs, your name is mentioned, that you are

carrying more or less a cross for this rhythmic type of square dancing. Now I also find that you have men behind you like Bruce Johnson, who is recognized as one of probably the greatest square dancers in the world. Probably that's a rash statement, but it seems to be accepted in America as such, and back home in Australia, we accept Bruce as being a ter-

rific caller.

**EG:** And I second that.

**JL:** You second that.

**EG:** I mean, Bruce works with me, one, two, we have worked as many as 3 and 4 and 5 weekends together, you know. He is on my staff with me at Kirkwood Lodge and I am very fond of him. I think he is probably the most talented caller in the square dance business. He has a tremendous talent and tremendous humility, and he is a fine





person. And Bruce is working exactly the same.

You said "I was carrying a cross." No, not a cross, I have, I simply came to a conclusion as to what type of dancing will keep people dancing, year in and year out and keep them happy over a period of time. I recognize that every dancer must go through all of the phases. And those phases, the beginner phase, include this go, go, go business and this, like children going out and picking up all the cuss words, the beginner dancer goes out, and he sees somebody do a fancy little twirl and a kick, he has to do it, you see. The fact that it wasn't taught by the caller and it isn't called, it's something excessive, doesn't bother him at all. He has to put it in because he thinks it's cute, and he has a chance to show off.

This is people acting like people. Now when they get a little bit more experienced, they learn that those things are just excessive, that they interfere, they're rude, they interfere with other people's comfort because other people have to wait for him to do excessive twirls, or kicks, or something. And, they moderate in their approach, and as they mature, every dancer comes along with the same general conclusions that I have. The only thing is that I have had the courage of my convictions.

I was told a good many years ago by some of my good friends, that I was going to have to go along with the crowd. I was going to have to do this, or do that, I was going to call faster. I was going to [have to] call more involved things, and so forth. That's what the dancers wanted and I said "No, I don't have to do anything." If they stop inviting me, I can stay home and teach new people, and if no one comes to my classes, I can

## THE FOUNDATION

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do something else. I don't have to call square dances. I made more money in several lines before I was a square dance caller and I don't do it. I don't call for a living. That isn't my purpose in being a caller. I call because I love it. And so I told them, I don't have to do it and I will not compromise. I will not do what I don't believe in because it would make me unhappy and if I can't be happy and thoroughly enjoy every minute of what I am doing, I would rather be doing something else.

Well, the net result of this has been that the people who have told me that I was going to be eliminated, I don't seem to see them anymore. I never solicited dates to call engagements. I don't ask

anybody "Can I come to your town and call a dance." It's purely invitational and our invitation list has grown to where the last 2 years it's been over 1,000 invitations per year. So, if the people don't want to dance rhythmically and comfortably, with great variety in formation, great variety in music, if they want the go, go, go and the getting grabbed and so forth, they choose a very peculiar way of showing it by inviting me back year after year after year, you see. So I have to believe that what I am doing must have some value, that I must be on the right track, or they wouldn't invite me back, and I am very happy that callers, a tremendous number of callers, are at least saying "I think you're right."

I think dancing must be comfortable, flowing, rhythmical, properly timed, no clip timing, properly designed, no two right hands in succession. Try walking, taking two right steps and then two left steps. Well now, two right hands in succession is essentially the same thing but much less jarring because your weight isn't on the hand. But that's the only difference. And yet, callers are, are not concerned with working on this phase, which figure follows another in natural sequence. So what I stand for has not been easy to sell, or popular, because the caller has to work to do the type of calling I recommend. He has to work at timing, and rhythm, and phrasing, and pitch, and harmony, and, and, post command insurance and pre command insurance, dance design, program design, balance of new and old, all the things that go into making good programming.

He has to work at knowing how to get along with people, how to handle people and it's work, you have to study. This other thing, all you have to do is

pick up the latest magazine and read it, which a great many callers are doing, and not even memorizing it. They read it and then move on to the next, you see. So that's easier to do. It's easier to do everything they do in this way. So that will always be the most popular way, you see.

*JL:* Do you think that, this method of yours, have you any way of testing whether it has stopped this drift of square dancers.

*EG:* Oh, yes, yes. There are people, you're here, why don't you speak to, well to Bruce. Bruce has applied this general principle in his own home clubs. Speak to Bruce, speak to Bud Melenblakey, and Lou Rudersham. They've developed a tremendous number of dancers down the San Diego area and they extended their training periods several years ago, at my suggestion, with the net result that even though they are in a very transient area, this is the largest naval base, you know, one of the largest in the country, and a lot of aircraft plants with personnel being transferred in and out, they have a tremendous turnover of people in the community, and even so, their turnover in their dancers is less, far less, than the national average.

A great number of people around the country, now there are a couple right here in this area and many others, Baxter Low is here, there are several leaders here who have put into practice for the past 2, or 3, or 4, or 5, or 6 years, the methods that I recommend, and you can discuss it with them and find out what their results have been. They have increased their percentage held in the activity tremendously by minimizing the amount of material and extending the training

period for a long time so that they will have time to teach people to round dance from the first night on, to teach them to do contras, quadrilles, make complete dancers of them from the first night on. And their dancers will never get up and say "I don't like round dancing" because they don't know that they can sit down, you see.

Right from the first night they started round dancing and they know how, so they say I like it. What people know how to do, they enjoy, and it's when people say, nine times out of 10, when people say "I don't like this, or that," they mean "I don't know how. I tried to do it, and I don't know how, and I was embarrassed, so I don't like that," you see. But if they know how to do it, if it's dancing, it's good, if it's dancing.

**JL:** What are you offering your dancers? We'll say a dancer, Ed, after a two year period that has advanced very well at that period. Hasn't he?

**EG:** Yes.

**JL:** Well, nothing can remain static can it?

**EG:** No.

**JL:** And to keep the interest of your dancer, you must be offering him something new in some way or other. What are you offering at that point?

**EG:** We're offering him continuous growth in dancing ability, expansion of the material that we have, the material that he has already learned, continuous new arrangements of things, continuous changes in the music and fortunately now, we have a continuous flow of good music coming. Not always the material that's written up with it, but the music is improving.

As you've noticed perhaps this weekend, I don't think I have, you may or may not have noticed, maybe you're

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Dancing on a Saturday Night, Story/Oxendine ..	A 1017
It Might as Well Be Spring, Bennett .....	GMP 117
Badly Bent, Sheffield/Shoemake .....	ESP 1056
Next Door to an Angel, Garbutt .....	DWN 101
Love Is in the Air, Jones .....	TSR 2000

not familiar with the material, but I rarely do a singing call the same twice. Or do the same dance to the same tune twice. In other words, I do any singing call to most any other singing call tune and the dancer doesn't recognize that. In fact, and this you can prove again for yourself at the dance, the choreography is so unimportant to the dancer, if he says, "Gee, I sure like the song, so dance." Well, here's where we've taught people to listen and dance. If he hasn't memorized it or learned the records, or he has memorized a routine, we can say to him, "Oh well gee, I'll do that for you, how does it go? I can't remember the figure. What figure is that dance?" He can't tell you to save his soul. And, I've proven this a thousand times over.

People request a certain singing call,

and they say, "Are you going to do *Everywhere You Go*?" And, I say, "Yes, I'll do that for you." I'm happy to get requests. So I put the record *Everywhere You Go* on and call something to it. I may make up a routine as I go or I may call *Old Fashion Girl to Everywhere You Go* and he comes up and thanks me. He doesn't know that I haven't done the dance, because, you see, it was the music that he likes, and it's the music he remembers. It's not the routine, not the sequence of figures.

Now, as to it ever becoming boring. You know, 10 years ago with just the ten primary basic figures that we had, taking only those first ten, and we never attempted to go with a program on the first basic 10 figures. The Allemande Left, Grand Right and Left, Swing, Promenade, Do-Si-Do, Right and Left Thru, Chains, Stars, Do Pass So, Do-Si-Do were our figures then. Basic figures we called them. With those 10 figures, we could do 3,700,000 different combinations of those figures. We added 14 secondaries, making a total of 24 figures, and the number of possible combinations, routines that can be made up from 24 figures jumps to 784 septillion possible combinations.

So you see, it can never grow old.

*JL:* Amazing, isn't it.

*EG:* It can never grow old. And then you multiply this by the various formations. You can do dances in a circle, you can do dances in lines, you can do dances in progressive squares, progressing to other squares. Every time you change the formation, the septillions go up, and up, and up, you see, in the possible formations. And then you add the variety of music, and its infinite variety. It can never grow old.

We permit this dancer to grow as long as he wants to grow and we do not advocate graduating a group of new dancers into a group of 2-year dancers [or] 3-year dancers every year. A bunch of new people being dumped in with them. The caller having to pull the entire program back down to the capacities of the newer people, you see. Sooner or later, the dancer who has danced a couple of years and knows how to play, will say, "Look, I've served my apprenticeship dragging beginners through and now I want to dance." And he will be lost to the activity if he is constantly diluted with brand new people that he must pull and push and help, you see.

So what I recommend is to let the beginners stay together and grow together. Let them practice and play together until they are pretty well equipped to dance. Then, let the older, more experienced dancers, from those groups, gain new membership.

And we have this argument from the people, "Oh we have to graduate them, we need them in the clubs." They're real nice to them the first night or two and then no one will dance with them, and pretty soon, the new people are gone, and some of the old people are gone because they've gotten tired of pulling the new people, you see. So, this does not work.

Now, we've tried to make them understand that every new person coming, having matured, will want to belong to a club. Many will join two, or three, or four clubs, you see, and this is where your new membership growth comes from. As he simmers down to where he only wants to belong to one club, and this happens after 2 or 3 years, and dance in one club and maybe visit oc-

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casionally in others, then the number has grown proportionately, you see. So, what we said, that you must do what you have to do to get a sufficient number of new people and hold them, do what you have to do to keep them and hold them to make the club self-supporting and self-sustaining.

If it fails, then you combine two new clubs of similar experience, and you will lose a lot of people because it is a change, and they resist change violently. Everyone resists any change violently. What you do is this.

And when dancers can do a figure, hear it, translate it, execute it, and not

even know they've done it, then they know it. And this point arrives somewhere between, with the very most alert, and smartest, at around 6 months. With the slowest 2, or 3, or 4 years, and some of them maybe never. We always have a few in each club that you, you swear they will never learn, and yet they keep coming. And if they're nice people and they're good people, they're passed around to everybody in the club during an evening. And protected and loved you know. And if they're not nice people, they'll drop out. So, this is something you can't do anything about.

*Continued next month*

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# SEWING 101

WITH *DONNA IPOCK*



I have read with interest the discussions in this publication...and other sources...the different ideas, likes and dislikes of the *STYLE OF DRESS* for Square Dancers. I have always liked and worn, what I call, the traditional dress of square dancers...full skirted outfits, complete with yards and yards of petticoats. To me it was the same as any recreation activity...you wear the clothes for the ... sport.... hobby..... pas-time, or whatever the recreation activity you choose. Well, my time has come...after recently suffering from a hurt knee, wearing *THE OUTFIT* became impossible. After all, how could I get pantyhose over or even under a knee brace. How could I not wear pantyhose with skirts that come to the top of my knees...what to do...bring on the Prairie Skirt.

For several months I wore Prairie Skirts to our club's regular weekly dances and to the big Annual Dances in our area. No problem. Matter of fact I like having that choice. One problem that did occur is....the "smartest man I know" didn't always have a shirt to match my skirt, in other words, "we just didn't match". I found myself wearing solid color blouses and solid purchased skirts. This got to be a little boring with not much variety. The solution seems to be to plan ahead...but who can plan an injury? Well anyway, let me explain

what was the solution for our dilemma. I had made several vests for the "smartest man I know" in fabric that matched my outfits. I fortunately had enough left over fabric from an outfit to make a vest for myself. This gave me the idea to line this vest and all future vests in fabric of another outfit....making two...yes two vests in one. These vests look very smart with the prairie skirts and of course the "smartest man I know" likes wearing the vest, especially with one of the "dicky ties". When you wear your traditional outfits, your spouse can still wear the vest. The pattern that I used most often for "the smartest man I know" is very simple and since you are lining it ...no facings. It is Shirley's Vest & Ties #S-3 and can be purchased from Aron's, 8974 E. Huntington Drive, San Gabriel, CA 91775. Two others are very good, Authentic # 313 (also from Aron's) and McCalls 8285. The McCalls pattern was used for the 47<sup>th</sup> National Square Dance Convention outfit. If you are unable to get any of these patterns, just make sure the pattern you pick is fully lined and for ease of sewing...has no darts. The pattern I use for myself is Simplicity 9285. I don't use any buttons, but I do use the elastic insert, this gives the vest a little extra fit.

Now a word about lining...some of

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the fabrics are just not firm enough so I used an interfacing on the whole vest. This gives a nice crisp feel to those cottons that can get droopy. I tried the fusible interfacing, but you need to be careful....some bubble on the fabric. Do a test on scraps of both fabrics and see how it reacts. Better to take the time then to have a not too nice looking vest. And please be sure that the colors don't bleed on each

other when laundered.

My knee has healed and I am able to once again wear petticoats....I just feel better dancing in these outfits. To each his own...right? I still plan to make vests, that way you can have two looks if you want.

Well, I guess the bottom line is, keep dancing and enjoy yourself.

Sew Happy!

Donna

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



April is a great month for many people. For some Easter is a very special time, then to the CALLERLAB Convention is very important, and then for many Easter eggs holds special memories and special fun. This is also the time of the year that many "snowbirds" return from their winter hide-a-ways. Many will bring back dances with them and others will be looking for new ones that have been taught at home. It is the time of the year to share and enjoy what we have learned in the winter.

## FOR THE LOVE OF FAITH

Lyle W. Hoffer

Description: 4 Wall Line Dance, 36 Count Level: Beginner

Music: But For The Grace Of God by Keith Urban

### Step, Stroll, Shuffle

- 1-2 Step Left forward, Lock step  
Right behind Left
- 3&4 Shuffle Left, Right, Left forward
- 5-6 Step Right forward, Lock step  
Left behind Right
- 7&8 Shuffle Right, Left, Right forward

### Point Forward, Hold, Point Forward, Hold, Step Left, Pivot 1/4 Turn Right, Cross Shuffle

- 9-10 Point Left toe forward, Hold  
and snap fingers  
& Step Left to place
- 11-12 Point Right toe forward, Hold  
and snap fingers  
& Step Right to place
- 13-14 Step Left forward, Pivot 1/4  
turn right (weight to Right)
- 15&16 Shuffle Left, Right, Left to right  
side crossing Left over Right

### Side Rock, Cross Shuffle, Side Rock, Cross Shuffle

- 17-18 Rock Right side right, Recover  
stepping Left back slightly

- 19&20 Shuffle Right, Left, Right to left  
side crossing Right over Left
- 21-22 Rock Left side left, Recover  
stepping Right back slightly
- 23&24 Shuffle Left, Right, Left to right  
side crossing Left over Right

### Point Side, Hold, Point Side, Hold, Cross Right Over Left, Pivot 1/2 Turn Left

- 25-26 Point Right side right, Hold and  
snap fingers  
& Step Right to place
- 27-28 Point Left side left, Hold and  
snap fingers  
& Step Left to place
- 29-30 Cross Right over Left, Pivot 1/2  
turn left (weight to Left)
- 31&32 Shuffle forward Right, Left,  
Right

### Rock Left Forward, Recover, Rock Left Back, Recover

- 33-34 Rock Left forward, Recover  
Right in place
- 35-36 Rock Left back, Recover Right  
in place

### Begin Again



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See page 89 for office hours.

# CONVENTION

# NEWS

## FESTIVAL

### 50<sup>th</sup> National Square Dance Convention

Anaheim, California

June 27-30, 2001

#### **Club Leader Certification and Club Officer Training Programs**

Do you have dancers with enthusiasm and drive but you aren't sure how good they will be as Officers of your club? A great start would be to send them to the Club Leader Certification Program or Club Officer Training Program at the 50<sup>th</sup> National Square Dance Convention. The Club Leader Certification Program will take your dancers through a full course, with five (5) hours of core courses and three (3) hours of electives, covering all aspects of Square Dance History, Square Dance Organizations, Association Leadership, Challenges of the Square Dance Club and Marketing the Square Dance Activity, as well as other subjects from which a choice can be made depending on the individual dancers interest. Your dancers will come away equipped to assume a position of knowledgeable leadership in your club.

For those dancers who wish to concentrate only on becoming trained for a particular office in your club, we will have classes on President and Vice President, Secretary, Treasurer, News-

letter Editor and more.

These opportunities are being presented for the first time at the 50<sup>th</sup> National. Don't miss your opportunity to take advantage of them!

#### **What A "Line-Up" Of Line Dance & Country Western Clinics**

The 50<sup>th</sup> National Square Dance Convention® Clinics Committee invites you to attend our unique and wonderful Country Western Dance Program, with some of the most exciting and up-to-date clinics offered for your enjoyment!

Line dancing has swept the nation as the most recognized "country" dance, and can be danced by singles or couples. Dances have been choreographed for almost every country song, even the latest hits. Come learn dance steps and routines that will enable you to easily pick up the new dances.

Basic Line Dancing is a clinic for the beginner, and will teach the latest line dances. Bring a friend! No partner needed! What fun and great exercise! You can even do this by yourself at home as a regular exercise program. One of the couples clinics is Beginning Two Step, for all beginners. Another

couples clinic is Choreographed Couple Dancing. This clinic is really going to be fun, focusing on etiquette and smooth dancing. East Coast Swing will be presented as a clinic to demonstrate and practice smooth styling and exciting movements. These are just a few of the many clinics being offered.

This is your opportunity to learn from some of the best presenters in the business! Learn how to take off some of the rougher edges in your dancing, by attending and participating in these high energy clinics.

See you and "Clara" dropping hints for the grand prize in Anaheim in 2001.

### **Live Band Hall**

Have you ever had the opportunity to Square Dance to a Live Band? You will at the 50<sup>th</sup> National Square Dance Convention® in 2001. The Convention is HAPPY to announce that the GHOST RIDERS SQUARE DANCE BAND will be a part of this great Square Dance Party which will be celebrating 50 years of National Conventions.

This band has been performing since 1972 throughout the United States and abroad. They represented the United States in 1974 performing in Eastern Europe where they toured for three weeks.

The Ghost Riders perform regularly for hoe-downs, street parties, concerts, private parties, show cases, weddings, and some of the largest square dances in the country. They have been a part of many previous National Conventions and we are looking forward to them coming to Anaheim in 2001.

In 1999 the Band performed the National Anthem at the Oakland A's/  
*American SquareDance, April 2001*

Minnesota Twins baseball game. They are dedicated to the preservation of Square Dance, Two Step, Line Dancing, and Western Swing.

### **Square Dance Program**

Our Square Dance program will feature all levels from Mainstream to Challenge. There will be over five acres of dance halls devoted to square dancing. We will have two Mainstream Halls; one will feature the Ghost Riders Band performing live music each evening, and one will offer Rounds. There will be two round dances twice each hour in the evening. Having the live band in the Mainstream Hall will give all the dancers at the Convention the opportunity to dance to live music. If you have never danced to the Ghost Riders Band, you are in for a real treat.

We will have two Plus Halls, one with two round dances each hour all day and evening, and one offering continuous Plus level squares. In addition, we will have a hall featuring only Singing Calls, which will be mostly Plus level. There will be two Advanced Halls; A1 and A2. There will also be two Challenge Halls.

There will be a Singles Hall, which will provide a place for solo dancers to meet. The level of dance in the Singles Hall will be Plus, with two round dances each hour in the evening. There will also be a Country Western/Line Dancing hall with a full program.

Handicapable dancers will have an 8,000 square foot hall dedicated entirely to them. It will be on the ground floor, near the main entrance, and will be easily accessible by all. We are planning a full Handicapable program.

Dancing will begin at 10:00am each day, and run until 10:00pm. At least one Mainstream and one Plus Hall will offer continuous dancing for that entire period. Other halls may close for lunch and/or dinner breaks. If you haven't had enough dancing by 10:00pm, there will be square dance after parties each evening.

We are expecting some of the finest calling talent in the country to be part of our program. There will be callers from every part of the country, as well as from a number of countries around the world. Along with the spectacular Ghost Riders Band from California, this great caller lineup should produce one of the finest National Square Dance Conventions® ever.

For those wishing to improve their dancing skills, or learn new ones, we will offer workshops for all Square Dance levels, as well as Country Western.

Make your plans now to be part of the world's greatest square dance event in 2001.

### **Youth Program**

We are planning a fun, safe place for the youth attending the 2001 NSDC to dance and hang out. We are scheduling the dances and planning activities in a way that will encourage the youth to remain in the hall the majority of their time at the convention.

We will be having two dangle dances a day, with one in the afternoon and one in the evening. We will have at least one prize per hour of regular dance time except for the hours with a dangle dance. Youth must be present in the hall to win. Their name will be

placed on a white board for 15 minutes to claim their prize.

We have a large hall, which allows us a variety of areas and activities. We will supply an area with carpet and throw pillows for naps or just sitting on the floor and visiting. Also planned is a craft area with items such as construction paper, scissors, tape, glue, glitter, crayons, etc. One dangle dance will be a mask dance. The youth will be given two days to make their masks before the dance. Craft area will be supervised and open earlier and during dinner breaks to work on the masks.

Our callers will include a variety of National, Regional, and Local callers focusing on the young high-energy callers. Most Square Dancing will be at a Mainstream level, but there will be one plus tip per hour.

### **Great Plans For Round Dancers**

The Round Dance Committee for the 50<sup>th</sup> Convention 2001 is happy to report that the committee is working hard to ensure a smooth running program for all who attend. We are looking forward to hosting dancers and teachers from all over the world for this wonderful "Celebration".

The General Chairman has provided four Round Dance Halls for this convention. The halls will be located on the third floor of the new Anaheim Convention Center. The halls are very large and will provide ample room for dancing.

A "Kick Off" for the Round Dance Program for the 50<sup>th</sup> will be an all level TRAIL END dance Wednesday evening at the Convention Center in the

# CALLER-CUER LINE-UP



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**Dave "Hash" Hass**  
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designated Round Dance Halls. California Round Dance Teachers will host and cue the Trail End Dance.

For your dancing pleasure, the Round Dance Committee will provide: Four Halls for dancing - Phases II through VI. Showcase of dances Phase II - VI will be presented each day—Thursday thru Saturday. All dancers are invited to attend and view the dances being shown and then attend the teaches of their choice.

Afternoon teaches of the dances showcased each day will be taught from 1:00 - 5:00pm.

Programmed Round Dance Party for all levels, in the respective halls, will be conducted every evening 7:30 - 10:30pm.

After Parties every evening - 10:30pm to Midnight.

A "GALA BALL" Saturday night to celebrate 50 years in this wonderful activity. A 'Spectacular Round Dance Party' for all levels (Phase II - VI) Round Dance Syllabus of all the dances showcased will be available for purchase.

We invite everyone to attend the biggest round dance party - Starting on Wednesday night and continuing through Saturday midnight. Look forward to seeing you all in the circle.

For more information about the 50<sup>th</sup> check out the Web site at:  
<http://home.earthlink.net/~zebrow/>  
NSDC\_50th or write to 50<sup>th</sup> NSDC, P O Box 1237, Lomita, Ca 90717.

*Do you have Convention or Festival News. Send it to:  
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

# RHYME

## The Garden

# TIME

@ @ @ @ @ @ @ @  
W \ / W \ / W \ / W \ /

Spring is just around the corner -  
Here are some ideas for your garden

### FOR THE GARDEN OF YOUR DAILY LIVING

#### PLANT THREE ROWS OF PEAS

1. Peace of mind
2. Peace of heart
3. Peace of soul

#### PLANT FOUR ROWS OF SQUASH

1. Squash gossip
2. Squash indifference
3. Squash grumbling
4. Squash selfishness

#### PLANT FOUR ROWS OF LETTUCE

1. Lettuce be faithful
2. Lettuce be kind

3. Lettuce be patient
4. Lettuce really love one another

#### NO GARDEN WITHOUT TURNIPS

1. Turnip for meetings
2. Turnip for service
3. Turnip to help one another

#### TO CONCLUDE OUR GARDEN WE MUST HAVE THYME

1. Thyme for each other
2. Thyme for family
3. Thyme for friends

Water freely with patience and cultivate with love. There is much fruit in your garden because you reap what you sow.

*Author Unknown*

# 4-Bar-B



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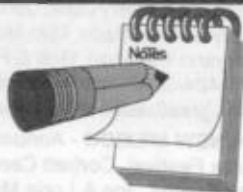
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# WHAT'S AHEAD

*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.**



***Send us the event information as early as you can, even up to 1 year in advance, but we must receive it at least 4 months in advance of the event's scheduled date.***

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## NATIONAL CONVENTIONS

### U.S.A.

- Jun 27-30, 01 Anaheim, CA 50<sup>th</sup> NSDC  
Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Aug 21-24, 02 Boise, ID <sup>USA</sup>West  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC

### CANADA

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

### AUSTRALIA

- Jun 7-11, 01 Tamworth, New South Wales

22 **OHIO** - Cleveland Federation Annual Tip Topper Dance, Eastlake. S Storgard, 440-526-0326.

27-28 **NEW HAMPSHIRE** - New England S&RD Convention, Center of New Hampshire, Manchester. Art & Marge Dugas; 603-623-8566

27-29 **HAWAII** - Maui No-Ka-Oi SD Festival, Maui Okinawa Cultural Center, Wailuku, Maui. Steven Strong, 334 Kamano Place, Lahaina HI 96761; 808-661-0414; Strokang@aol.com.

28 **NEW YORK** - 2001 Clinton Festival, Clinton Central School, Clinton. C Austin, R Bates, R LEber, J O'Leary, E Midlin, D Randall. Paul & Barb Credle, 10687 French Rd, Remsen NY 13438; 315-831-3464

## MAY

4-5 **NORTH CAROLINA** - Fontana Dam. Spring Into Rounds, Inn At Fontana Village. Bob & Jackie Scott - Bob & Rachel Boudrow Phase II, III & IV Easy Fun Level R/D Weekend Info: 1-800-241-0231 or 1-615-890-7876 cue4me@bellsouth.net or rboudrow@bellsouth.net

4-5 **TEXAS** - Austin S/R Dance Association Annual Mid-Tex Jamboree, A Grand Ball, Travis County Expo Center, Austin. Bob & Sandra Nichols, 512-218-8497; awinkle@juno.com

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## APRIL

1 **OHIO** - Annual Buckeye Round Dance Council Spring Fantasy Dance, Buckeye Lake. S Powell 614-366-4974.

5 **TENNESSEE** - Greater Memphis S&RD Association Handicap Benefit Dance, Frayser-Raleigh Senior Citizens Center, 3985 Egypt-Central Rd, Memphis. Yvonne Johnson, 71000 Greenbrook Pkwy, Southaven, MS 38671; 662-342-2714; 1-VYJ61397@aol.com

6-7 **CALIFORNIA** - North Sate Dancers' Association Annual Redding Jamboree, Redding Convention Center, Redding. Ray Daswon, 300 Boulder Creek Rd #6, Redding CA 96003; 530-243-2986; raydawson@webtv.net

6-7 **MISSOURI** - Greater St Louis Folk and SD Federation 2001 Jamboree, St Ann's Community Center. Art & Wanda Kruse, General Chairman.

4-6 **NEVADA** - Silver State S&RD Festival, Reno Hilton, Reno. Tony Oxendine, Jerry Story, Jerry Junk, Johnny Preston, Wally & Ione Wade, Milo Molitoris & Maryann Callahan, Bob & Fran Young, 775-424-3232; bob\_young@juno.com; www.greatbasin.net/~dancereno

4-6 **NEW MEXICO** - Annual NMSRDA State Festival, Corbett Center NMSU, Las Cruces. Joe & Lorie Marlin, 505-382-7991; jmarlin@juno.com.

4-6 **OHIO** - Buckeye Dance Convention, Dayton Convention Center, Dayton. Bebe Parkes, 968 Parnell Dr, Xenia OH 45385; 937-372-7536

10-12 **ONTARIO, CANADA** - Toronto & District S&RD Convention, Brock University, St Catharines. John & Roberta Wrigglesworth, 109 Meadowbrook Dr, Milton ON L9T 2B7 CANADA; 905-878-2678; jrwrig@look.ca

15-17 **ALBERTA** - Annual South Cariboo SD Jamboree, Edmonton, Alberta, Canada. Info: 250-395-2865; 250-397-2076

17-19 **VIRGINIA** - Dancing Diamonds Convention, Ramada Inn, Williamsburg. Al & Nancy Smith, 345 Bartell Dr, Chesapeake VA 23322; 757-436-19711; WASCACLUBS@aol.com  
www.hometown.aol.com/pubchair11

10-20 **MICHIGAN** - Annual Spring S&RD Festival, Traverse City. Betty Mansfield, 517-785-3153; Dennis Barnes, 231-946-8673; dwlb@juno.com

25-27 **CALIFORNIA** - Golden State Round Up, Alameda County Fairgrounds, Pleasanton. Paul & Rosemary Barker, 1170 Hollister Ave, San Francisco, CA; 415-467-5811; pbarker2@aol.com

25-27 **FLORIDA** - Florida State S&RD Convention, Lakeland Center, Lakeland. Frank & Ada Trott, 270A Cape Cod, Lake Worth FL 33467.

25-28 **MONTANA** - Montana State S&RD Convention, Billings. Larry Sperry, 40 Roundup Dr, Billings MT 59102; 406-656-1093; sperryscue@uswest.net

31- 2 **TEXAS** - Texas State Federation SRD Festival, George R Brown Convention Center, Houston. Butch & Ampie Hayes, 210-828-2753; Butchh@juno.com  
Bill & Bonnie Dudley, 281-358-3967; WeRDancer@aol.com

## JUNE

1-2 **OKLAHOMA** - Route 66 International SD Jamboree, Elk City Convention Center, Elk City. Mike & Myrna Perkins, PO Box 804, Clinton OK 73601; bmperkins1@juno.com

1-3 **NEW ZEALAND** - National Square & Round Dance Convention, Rolleston Community Centre, Rolleston, Christchurch. Barbara & Graeme Wood, PO Box 7225, Sydenham, Christchurch 8002, New Zealand; 03-389-8873

7-11 **AUSTRALIA** - 42<sup>nd</sup> Australian National SD Conv, Tamworth, New South Wales. Gordon Hearne, 8 Horbling Avenue, Georges Hall, N S W 2198, Australia or Bruce Clark, 33 Coral Tree Drive, Carlingford, NSW 2118, Australia

8-9 **IDAHO** - Idaho State SD Festival, Lake Hazel Middle School, Meridian. Al & Linda Shaw, 9676 Highlander Dr, Boise ID 83709. 208-362-7194; ashaw@roundalab.org.

8-10 **MINNESOTA** - 50<sup>th</sup> Minnesota State Square S&RD Convention, Grand Marais. Registration: Bill & Alveera Posey, 2577 Jade St, Mora MN 55051; 320-679-1047. Lodging: Bob & Connie Bamabee, 260 Washout Rd, Grand Marais 55604; www.grandmaraismn.com.

15-16 **WASHINGTON** - Washington State Square & Folk Dance Festival, Ocean Shores. Al & Pat Buford, PO Box 299, Dupont WA 98327-0299; 360-459-8709; albur@worldnet.att.net





27-30 **CALIFORNIA** - 50<sup>th</sup> National Square Dance Convention, Anaheim, CA. [home.earthlink.net/~zebrown/NSDC\\_50th](http://home.earthlink.net/~zebrown/NSDC_50th) or write to: 50<sup>th</sup> NSDC, PO Box 1237, Lomita, CA 90717-5237

## JULY

1-7 **COLORADO** Lloyd Shaw Foundation's Rocky Mountain Dance Roundup, La Foret, Colorado. Bob & Allyn Riggs, 7683 E Costilla Blvd, Englewood CO 80112; 303-741-6375; [RLRiggs@aol.com](mailto:RLRiggs@aol.com)

7-14 **W VIRGINIA** - Country Dance and Song Society's Dance Week at Buffalo Gap, Capon Bridge. Steve Howe, 413-268-7426 ext 3; [camp@cdss.org](mailto:camp@cdss.org); [www.cdss.org/programs/2001](http://www.cdss.org/programs/2001).

20-22 **ARIZONA** - Annual White Fountain S&RD Festival, Show Low. Wil & Ellen Boyer, 520-367-0975.

## AUGUST

10-11 **PENNSYLVANIA** - Pennsylvania S&RD Convention, Radisson Hotel & Convention Center, Camp Hill. Bill Flick, 400 Pete's Way, Boothwyn PA 19061; 610-358-2306; [wcfjff@squaredance.net](mailto:wcfjff@squaredance.net); [PAsquaredance.org](http://PAsquaredance.org)

17-18 **MICHIGAN** - Michigan S&RD Convention, Amway Grand Center, Grand Rapids. Fred & Netty Wellman, 5831 Westminster Way, E Lansing MI 48823; 517-339-5096; [fnwellman@home.com](mailto:fnwellman@home.com)

17-18 **NORTH CAROLINA** - Annual NC S&RD Convention, North Raleigh Hilton, Raleigh. Will include line dancing and contra, Contact Lesley Green, 2 Cattail Court, Durham, NC 27703.

17-18 **TENNESSEE** - Annual Tennessee State Convention, Gatlinburg Civic Center, Gatlinburg. Registration Chairman, 27<sup>th</sup> State Convention, PO Box 1366, Ringgold, GA 30736; [rayswaffor@aol.com](mailto:rayswaffor@aol.com); [dancers@mlec.net](mailto:dancers@mlec.net); [www.tnsquaredance.org](http://www.tnsquaredance.org)

24-25 **ALABAMA** - Alabama State Convention, Belk Activity Center, Bowers Park, Tuscaloosa. Gene Russell, 256-381-1960; [Genejenny@aol.com](mailto:Genejenny@aol.com). Fran Davis, 256-767-7946; [straydeer@aol.com](mailto:straydeer@aol.com)

24-25 **COLORADO** - Annual Peach Promenade, Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887.

## SEPTEMBER

13-15 **GEORGIA** - Georgia State SD Convention, Macon Centerplex, Macon. Bernard & Sandra Lowe, 75 Laurel Court, Dallas, GA 30132; 770-455-7035; [BSLOWE@mindspring.com](mailto:BSLOWE@mindspring.com)

## OCTOBER

5-6 **KENTUCKY** - Mid-America SD Jamboree, Kentucky Fair & Exposition Center, Louisville. Mid-America SD Jamboree, Inc., PO Box 421, Fairdale KY 40118; 888-701-5201; [midamericajamky@aol.com](mailto:midamericajamky@aol.com)

12-13 **ARKANSAS** - Arkansas State SD Federation Fall Festival, Robinson Auditorium, Little Rock. Jim Baxley, 510 Rosewood, Benton AR 72015; Bob & Edna Johnson, 3 E Andalusia Way, Hot Springs AR 71909; 501-922-3513; [wesqrdnc@hsnp.com](mailto:wesqrdnc@hsnp.com)

19-21 **INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie/Delaware County. Ken & Judy Arrington, 10303 W ST Rd 28, Ridgeville, IN 47380; 765-369-2237

19-21 **VERMONT** - Tumbling Leaves 11<sup>th</sup> Annual Festival, Bennington College, Bennington. Bates, Brodeur, Marshall, Pulaski, Marriner, Branns & Mindlins. Plus, A-1, A-2, C-1.

Info: Cliff Brodeur 413-443-3060; [cliff@squaredance-hoedown.com](mailto:cliff@squaredance-hoedown.com); Red Bates 941-423-7143; [redbates@juno.com](mailto:redbates@juno.com)

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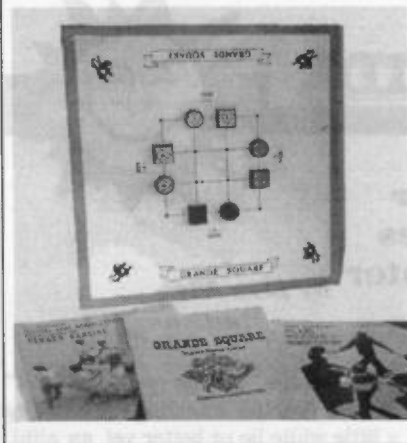
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# THE LITE SIDE



## Callers Guide for Handling Mistakes Resulting in Laughter

by Don Niva

Madison, WI

This is a difficult subject to write about. The reason for this difficulty is because I regard myself, (after 40 years) as being well, let's admit it, one really terrific square dance caller. The fact that I'm the only one that feels that way has no bearing on this subject. Naturally when making this claim, writing about mistakes that may start a whole hall full of dancers roaring with laughter at said caller is — difficult.

To my defense let it be stated that I so seldom make a mistake that when I do, it's usually a beauty. As my saucy wife sometimes says, "just opening your big mouth is a BIG mistake." Having made that admission of what I call a choreographic mental error, I would like to advise callers of the time tested methods to handle a hall full of dancers laughing at a ridiculous and obvious callers mistake, which makes said caller feel like a buffoon.

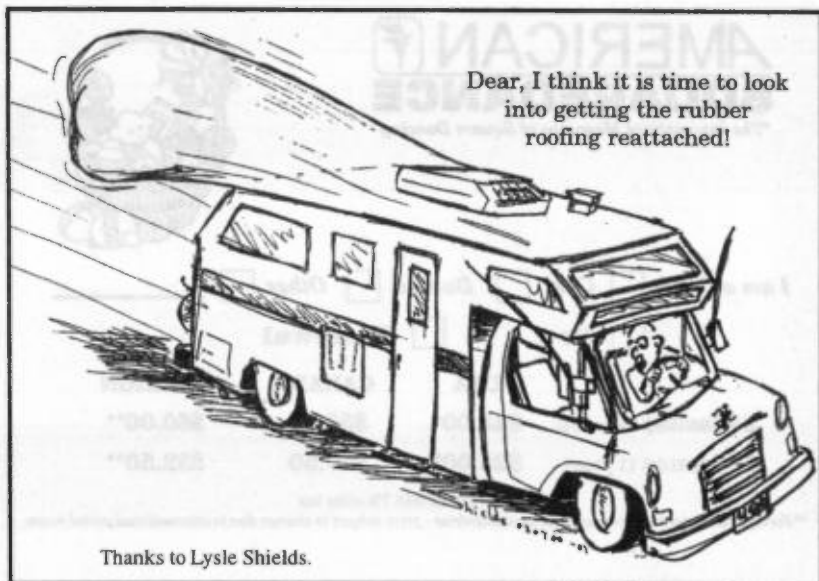
1. Use the innocent look. This requires a certain amount of practice in front of a mirror. Eyes wide open, eyebrows raised with mouth agape, manage a surprised innocent look. This will stop about 10% of the crowd who are basically sympathetic and are not really sure it's the callers fault.

2. Use the "it's not really my fault" excuse. Practice sounding sincere. Try a little white lie or better yet, an alibi. Do not, I repeat, do not join in the laughter! Of course this won't stop the laughter but it may slow down a few.

3. Confuse with special researched vocabulary memorized and kept for this kind of emergency. Example: "The choreographic complexity of that formation caused an aberration of my general cognitive abilities." This will stop about 5% more cerebral dancers as they wonder what that means.

4. The outrageous alibi. My favorite, and it's only good once for any one group of people is, "I am not the announced caller, merely a clever imposter named John Smith." This may stop another 10% of the dancers as they begin to look at you with that "he's really weird" expression. Unfortunately this will restart the dancers who may have stopped laughing and cause others to start pounding each other on the back and wiping tears from their eyes.

5. The most onerous method, admit mistake. However, this can be mitigated by extracting a promise from the dancers. I use the following scientifically



Thanks to Lysle Shields.

researched method: Announce to all "OK I goofed, but 1 out of 3 or 2 out of 5 (or whatever the number of calls done correctly) ain't really bad folks." Then ask them to raise their hands and solemnly promise to keep the mistake a secret. Use ample volume as this may engender more hilarity.

Last but not least, wallow in the sympathy that some of the more civi-

lized dancers will demonstrate. Examples: "Tee hee, it wasn't that bad!" (Hug accepted graciously.) "Oh no, you are a real clown, you nut you. (Accept any compliment.) And lastly, "Haw haw haw, (clap on back)" one of these days you might just make it." (Manage a grin and hope admirer has a short memory.)

Just remember if you don't make any mistakes, you must be dreaming!

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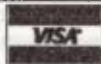
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## ADVERTISER INDEX

4-Bar-B Records .....	78	Geis, Corben .....	58
A & F Music .....	17	Gold Star Video .....	71
Accredited Caller Coach .....	57	Grande Square - Square Dance Game .....	85
American Callers Association .....	54	Grenn, Inc. ....	53
Aron's Square Dance Shop .....	37,49	Hawaiian Island Super Cruise .....	14,15
ASD		Hi Hat/Blue Ribbon/DJ Dance Records .....	3
Clip Art .....	83	Hilton Audio Products .....	19
Complimentary Magazines .....	87	IAGSDC .....	51
Sets In Order Handbooks .....	84	Kirkwood Lodge .....	6,7
Square Dance Products .....	73	Kopman's British Isles Cruise .....	34
Subscription Form .....	88	Kopman's Choreography .....	31
BLG Designs .....	30	Meg Simkins .....	45
Caller/Cuer Lineup .....	77	Mid-America Sq Dn Jamboree .....	35
CALLERLAB .....	33	National SD Directory .....	60
Caller School - Frank Lescrinier .....	49	New Line of Fashions .....	69
Caller School - Don Taylor .....	59	Palomino Records .....	IBC
Caller School - Don Williamson .....	18	Perry's Place .....	9
Calyco Crossing .....	41	Quadrille Records .....	8
Cardinal Records .....	40	R & R Video .....	39
Cholmondeley, Jim .....	29	Rawhide - Buckskin Records .....	46
Classifieds .....	82	Rockin 'M Records .....	21
Cole, Larry .....	25	Silver State Sq & Rd Festival .....	13
Collipi, Ralph & Joan .....	27	Stahly's Stitchery .....	20
Cue Sheet Magazine .....	44	Supreme Audio .....	IFC,90,BC
Dot's Western Duds .....	22	The Foundation .....	65
Eagle Records .....	11	Virginia State Sq & Rd Dance Assoc .....	28
ESP/JOPAT Records .....	23	Western Squares Dance Ranch .....	43

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