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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

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Ed & Pat Juaire

Volume 55 Number 4

April 2000

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FROM THE EDITORS

ED & PAT JUAIRE

ODDS and ENDS

This month we are just touching on a few items we felt you should know.

We are introducing a free service for clubs that is effective this month. Any club can get their anniversary dance listed under *What's Ahead*. We are limiting it to the 5th, 10th, 15th etc., milestones. You get the picture - every 5th year can be listed. Many dancers have moved from one area to another and have lost touch with their old clubs. With this listing, they will know when the club is celebrating that special occasion and might want to make a special visit. We have been asked by several clubs to do this, so we are trying it out.

Speaking of *What's Ahead*, we get e-mail as to why some festivals and conventions are not listed. The simple answer is we do not know about them. Get listed by sending us the information. Check the *What's*



Ahead page for the requirements.

Often we are asked when do we mail *ASD*. The simple answer is about the 19th of each month. After that, it is out of our hands but you should receive it a few days before the start of each month. The May issue will be an exception. Since we will be at the CALLERLAB convention until April 19, it will not go out until April 24 but you should get it on the 1st of May.

The National Convention is in Baltimore June 21 to 24 and we will be there at booths 511 and 513. Plan now to stop by and sit a spell. Corben Geis, our resident cartoonist, will be with us this year and he will be doing sketches! Something different to go home with. We hope to see you there.

Have a great month and we hope to see many callers in Las Vegas!

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To all my long time friends:

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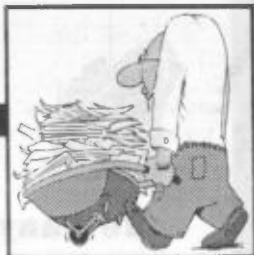
What Are We?

In response to your request for feedback I'd like to submit my comments.

I've been a subscriber for about 15 years so I obviously have been pleased with the content over the years. I am a square dancer (up to the A2 level) and round dance Phase II. I've held most of our club offices over the years and for most of that time have been hiring our guest callers and round dance cuers.

I don't want you to become a clearing house for local news that would have only limited geographic interest - you are the only "National" square dance magazine I know of. Leave the local news to local publications unless they are ideas that could be used by other clubs or human interest items on "National" personalities.

I appreciate the regular updates from ACA, CALLERLAB and Legacy. I also have found the ads to be great



resources in bringing in traveling callers to call for us.

The festival and special event listings are also great for travel planning - even though they could be more complete. I'd like to see it expanded for the West Coast - you seem to miss a lot of those.

As far as comments from other readers that you're a callers publication perhaps they should stop to think that many of the items that are of interest and concern to callers also impact us dancers and we should be aware of them.

*Gene Willis
Pioneer 8's Dance Club
Manhattan Beach CA*

Editor's note: *Thanks for the comments, Gene. We would be very*

Larry Cole

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glad to include more "West Coast" information. The people out there just need to send it to us. We do limit the content in "What's Ahead" to where and who to contact since there is a fine line where this information becomes advertising and paid advertising is what keeps this magazine going. Anyone can get more information in "What's Ahead" by making it an ad at a very reasonable cost - \$18 for 6 lines plus \$2 for each additional line over 6. That is really inexpensive advertising for promoting of any function.

#### No Haussners

Dear Editors:

I have just received the American SquareDance magazine for February. On page 78, Haussners Restaurant is listed as a great restaurant as indeed it was. Unfortunately, the square dancers attending the National Convention in Baltimore this summer will not be able to dine there.

It was a favorite place of mine to visit whenever I was in Baltimore and I am sorry that I could not get one last visit in before it closed, I believe, sometime in October 1999.

I thought you would want to be

aware of this closing, so that the dancers would not be putting it on their lists of "must do." We are looking forward to being in Baltimore in June and hope to feast at some of the other restaurants.

Happy Squares

Julia A. "Betsy" Hancock  
Ocean Waves of Salisbury, MD

#### Kicking in Square Dancing

It would be greatly appreciated if you would discuss the appropriateness of KICKING in square dancing. I realize that swinging one's foot when going "Forward and Back", balancing for an Alamo Style, and perhaps in a couple of other moves is natural, tho I was taught to "touch," but when the foot is deliberately raised above the knee, to waist and shoulder height, I find it distressing. Would you comment?

Name withheld by request

Editors' comment: *We do not feel kicking is appropriate. Moving the leg outwards slightly, not more than one foot, in certain circumstances is fine but that keeps the leg well within a control range and makes it almost impossible to loose one's*





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*balance. High kicking can lead to disastrous consequences. We'd like to hear from others regarding this practice.*

*While mentioning dance practices, we put doing the "bump" in the center of the square as another no-no. What do you think?*

### On The Record Rounds

Hi Ralph & Joan,

I just got our *American SquareDance* magazine and of course the first thing I turn to is the page with round dance record reviews. Wow!! It is so good to have reviews!!!

Thank you very much.

*For a round world,  
Susie Rotscheid*

### Point Of Order - Dec. 1999

Hi everybody,

I loved round dance instructor Frances Stinson's proposal in December 1999 *Point of Order* wherein she suggested that single women learn to dance the man's part from the very beginning. This could be a partial solution to clubs' dwindling numbers. Many single women who love to dance opt out for line dancing, clogging, tap dancing, folk dancing,

or contra where a partner is less important. Also, there are occasions as pointed out in *American SquareDance* October 1999 issue *Square Dancing in Japan* that not all husbands like their wives dancing the man's part because they don't get to dance with her as often as they would like.

I kept myself from square dancing for many years as I was aware of the "too many women problem" and didn't want to put myself in that situation. However, a new square dance class began at the center where I line dance and I gave it a try. It was a drop-in class (not sponsored by a club) and so you never knew who was going to be there. But it was noticeable that when a man walked in-no matter how decrepit, unfriendly, or poor dancer he might be - he was welcomed with open arms, but when a woman walked in there was almost an inaudible groan - no matter how wonderful she might otherwise be! When I offered to learn the man's part, I was told to learn the woman's part first. This class only lasted a few months but might still be going on if we could have come up with Frances Stinson's creative solution. I was one of the "lucky" ones. I got a "male" partner and so con-

tinued square dancing.

I agree with Ed Foote that women in some other countries (Japan and New Zealand as has been written about in *American SquareDance*) often dance the man's part. However, it has been my experience that some women here in the U.S. would love to learn the man's part but need REAL encouragement to do so. If learning the man's part is not actively supported by the club or the square dancing community at large, it is very difficult for a single woman to suggest it especially when she is just beginning. She probably already feels shy about being one of the many extra women. A woman friend of mine recently attended her club's Dancing by Definition workshop without her regular partner and was asked not to attend without him because there were already too many women. Not once was she encouraged to learn the man's part. I've also experienced some square dance callers telling the few women who do already know how to dance the man's part not to dance as a man at their beginning class because it "mixes up the new dancers."

The truth is that many women love to dance but are not really encouraged to square dance (except maybe in class where angels are provided and they want your money). Men are welcomed with open arms, but many women will continue to go elsewhere. After a while, I guess, there won't be too many women because most of them will have gotten the point.

Is that really what we want?

*Nancy Hall*

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### Correction

The URLs for Japanese Square Dancing listed in Ed Foote's article in the February 2000 *American SquareDancer* (pg 75) are incorrect. I went looking using those listed and got error messages each time. With a little searching I was able to find the correct URLs, they are listed below. There should be a tilde after .jp/ not a dash in each, and it is English-Index3.html, not English-Index.html

The correct URL for the Chiyoda Square Dance Club is

<[http://www.asahi-net.or.jp/~pg3s-  
aso/dance/english/index.html](http://www.asahi-net.or.jp/~pg3s-aso/dance/english/index.html)>

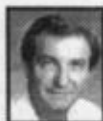
The correct URL for Noriko Takahashi's Square Dance Page is

<[http://www.bekkoame.ne.jp/  
~noriks/ENGLISH/English-  
Index3.html](http://www.bekkoame.ne.jp/~noriks/ENGLISH/English-Index3.html)>

These sites are great, especially Noriko Takahashi's with the animated patterns of the calls from Basic through Plus.

*Bob Craig*

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## **Berea Children's Home Dance A Success**

On January 9, 2000, Northeastern Ohio Square Dancers again opened their hearts at a dance for the benefit of the Berea, Ohio Children's Home and raised a record \$3,705. There were two halls for dancing. The main hall featured Plus square dancing with rounds and the other hall featured Advanced, DBD, and Challenge squares.

The first Charity Dance was held in 1982, with Brian Miser of Westlake, Ohio serving as chairperson. Since that first dance a total of \$30,748.68 has been donated to the Children's Home.

The Berea Children's Home and Family Services is a non profit charitable corporation offering residential foster care programs, counseling and parent education programs for abused and neglected children. In 1999, they provided assistance for 9000 children in 23 counties. The Berea Children's Home has a covenant relationship with the United Methodist Church.

The money was raised through a combination of admissions, split pot, Chinese auction and a "Caller for a Dollar" raffle conducted by Bob Cadman of Mineral Ridge, Ohio. The many door prizes and Chinese auction items were generously donated by area merchants and dancers.

Callers and cuers donating their talents were: Danny Beck, Norwalk, OH; Ray Bloom, Willowick, OH; Janet Brazil, Burton, OH; Hank Butler, Brecksville, OH; Bob Cadman, Mineral

Ridge, OH; Max Coletta, Hartville, OH; Doug Haiflich, Ravenna, OH; Karen Haiflich, Ravenna, OH; Dennis Kalal, Parma, OH; Bob Masters, Canton, OH; Ray Marsh, Middlefield, OH; Bob Pethel, East Canton, OH; Skip Reuschman, Mogadore, OH; Tom Rudebock, Leetonia, OH; Al Wolff, Brunswick, OH; and Mac Yokum, Chardon, OH.

In addition to the callers and cuers there were many clubs and individuals who assisted in selling the tickets and conducting the auction. All dancers helped with refreshments by donating a plate of cookies.

The coordinating committee was callers Bob Cadman, Ray Miller, and Tom Rudebock.

Charity Dance 2001 will be held January 7, 2001 at the Berea High Berea, Ohio School.

## **PSARDA Floyd Flood Benefit Dance**

The Peninsula Square and Round Dance Association (PSARDA) hosted a fund raiser dance to benefit dancers who suffered losses caused by the 1999 Hurricane Floyd flood. Over sixteen squares of dancers from the Tidewater and surrounding areas turned out to support this event and contributed almost \$1500!

I have been dancing for over 15 years and it has been my experience that when a fellow dancer is in trouble, the whole dancing community responds, as in this case. The proceeds were presented to the flood victims by members of the PSARDA staff at the

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end of the dance. The dance was held on February 6 at Watkins Elementary School, Newport News, Virginia. First and foremost we want to thank all of the dancers for your participation and generous donations. Also, "kudos" to all the PSARDA staff who devoted so much time and energy in making this event a huge success. A very special "thank you" to Dot for the beautiful quilt and Mary Ellen and Randy for the lovely hanging basket which they donated; Newport News Parks and Recreation for co-sponsorship and Watkins Elementary School staff, especially Mr. Ronald Curry

for their support.

Last but not least, our heartfelt gratitude goes out to caller Tim Marriner for donating his time, ceaseless energy and immense talent and PSARDA cuers Sue Pollock and Pris Collins for their time and caring. Thanks Tim, Sue and Pris. We couldn't have done it without you! We are still receiving donations. If you would like to contribute to this worthy cause, please forward to: Nan Rothfuss, 2019 Cunningham Drive Suite 105, Hampton VA., 23666.

*G.T. Richardson, President  
Tidal Waves, SDC*

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Everything connected to square dancing is fun. \$10 was spent at a garage sale for a karaoke machine. Two speakers were bought at a second hand store, for \$3.98 apiece and a microphone was found at a discount store. Hooray, I finally had a music system.

Now, the question was "Where can we try it out by giving a square dance demo?" The Beechwood Nursing home in Getzville, NY, was the Waterwheel Squares first stop. During weekly dances I taped the calls of Mike Callahan and the cueing of Norm Koharski.

Vera Bunch played a duel role. She was the sound engineer for our new

music system and she also demonstrated a line dance between squares. "Elvira" was played for our elderly audience. It turned into more of an exercise dance as they twisted and turned their arms and wrists from their seated positions. Even those who were confined to wheelchairs joined in with their clapping.

I won't say that everything went smooth as silk. We were asked to turn down the volume because it interfered with some hearing aids. But, what can you expect from a system that only cost \$20.94.

Anyways, we had fun. That's what square dancing is, fun.

*Richard M. Hoesel  
West Seneca, NY*

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**Live Music**

The Swing A Lings Square Dance Club of Canton, Ohio held a Sweetheart Dance featuring live music on February 13. Twenty three squares of dancers enjoyed the music of The Crossroads Band from Canton. Callers were Ernie Johnson of Akron, and Tom Rudebock of Leetonia. Max Colletta from Hartville cued the rounds. The dance was held at the West Branch Booster Building in Beloit.

A Valentine theme was used for the decorations and featured floating red balloons and two displays of valentine gifts and cards, old and new, under red balloon arches. There was also a sweetheart wishing well with sugges-

tions in poetry form for making Valentine's Day a year long event.

Recognition was given to Fred & Mary Frances Cornell of Akron who are the Akron Square and Round Dance Federation "Honor Couple for 2000." Representatives from the Ohio Square Dance Convention to be held May 5-6, in Columbus were also present.

The Swing A Lings are planning another live music dance for October 29.

*Tom Rudebock  
Leetonia, OH*

*Send items of interest to ASD  
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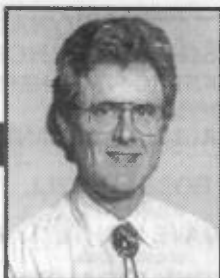
# ON THE RECORD SQUARES

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**TITLE - Label**

**ARTIST**

## **GMP Compact Disc 12 Singing Calls**

**Lone Blume**

This was at the top of the stack in this month's new records, so I thought I would start here. Some callers on occasion produce singing call compilations on tape for listening and dancing purposes. The modern version appears to be putting them on CD. For your listening and dancing pleasure comes this attractively packaged CD from GMP with 12 very recently released singing calls. Great music in all and an acceptable way for a group of folks to do some "basement" dancing if they are lacking a caller. If you are the type that just plain enjoys the music for listening purposes, this CD is for you.

## **In A Letter To You - HH-5238**

**Dan Nordbye**

Kind of a boogie-woogie number by it's bass line, here's a remake of an old classic. Middle of the road on the energy scale and a fine tune to open a dance or to warm up your dancers. *Hds (Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!*

## **Do Wacka Do - RYL-1005**

**Tim Marriner**

Displaying that signature Royal Records energy, this tune sails right along despite the fact that your loyal reviewer was not familiar with an original tune. Count on most Royal Records to enliven any dance. *Hds (Sds) Square Thru 4, R&L Thru, Swing Thru, All 8 Circulate, Spin The Top, R&L Thru, Roll Away 1/2 Sashay, Box The Gnat, Change Girls, Swing & Promenade!*

## **I Was Born To Love You - ABC-11**

**Jiri Slaby**

Here's a tune with drive behind it. A fuzzy electric guitar, a great percussion line and horns-this one will wake up your dancers with some rock 'n' roll crescendos. *Grand Square to Open, Break & Close, Then: Uses the Standard Spin The Top figure.*

## **Country/Cypress - CRC-130**

**Hoedown**

Country uses a boomchucka percussion, and a fiddle background. Emphasis on the percussion here with a basically static melody line. Cypress uses the same percussion line (boomchucka) accompanied by a bass line. Both have about identical energy levels, both very steady.



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- CAR-44 BLOWING IN THE WIND - Jerry
- CAR-43 LONESOME HOEDOWN - Hoedown



Cardinal Records, Box 7-11, Macks Creek, MO 65786  
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## Lonesome Road Blues/Bucking Mule - BMV-26 Hoedown

One thing I like about BMV Records is that they really get into the traditional sounding, Blue Grass based, kick the hay bales aside and let's dance kind of sound. Providing some fine listening and a challenge to your calling abilities as well. This is a 33 1/3 RPM recording so you get a long play from each one. If you are a BMV fan here's another one for your collection. Best side: Lonesome Road Blues as I found Bucking Mule to be a little choppy for dancing.

## Hotel California - S2K-2000 Jack O'Leary

The second record for this new label. S2K-2000 records is aiming for a younger audience by choosing some very contemporary music-but it works for all audiences. This is a very mellow cover of the Eagles hit "Hotel California" and conjurs up visions of those cool desert evenings. A definitive relaxer. *Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, A.L. Walk by One, Take the next & Promenade!*

## Ain't Love A Good Thing - ESP-1044 Elmer Sheffield

This tune feels like a musical departure for ESP-give it a listen and you'll see what I mean. A muffled horn and banjo in the background make a good case for this to be used as a hoedown as well. A trend or something different? Let's see what happens next time. *Hds (Sds): Prom. 1/2, Square Thru 4, make a Right Hand Star, Turn the Star 1/2, As Couples Veer Left, All Ferris Wheel, Ctrs, Square Thru 3, Corner Swing & Promenade!*

## Blue Bayou - GW-929 Bob Shivers

When Linda Ronstadt sang this song, I thought I would melt. My reaction was slightly different here. But ....I was happy to see this cover although it has lost it's mellow tone here. Fine GMP music with its typical energy and true to the melody. *Hds (Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Come Back one & Promenade!*

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## Richest Man In The World - 4B-6145

**Tom Roper**

A song about how the simple things in life can create feelings of good fortune-you know it doesn't take money to be rich. Pleasant melody and a pickin' guitar rhythm. Variation in the music in the middle break does a good job to break up the repetition common in a lot of S.D. music. Key change in the closer. Hoedown possibilities with this tune. *Hds (Sds) Squae Thru 4, Split The Sides-around one, Make a Line, Forward & Back, Touch 1/4, Boys Run, Swing Thru, Spin the Top, Slide Thru, Swing Corner & Promenade!*

Give a women an inch and she becomes a ruler.

**Mr. Sandman - BM-202****Mac McCullar**

Sweet tune with a nice instrumental to boot. Mellow in nature with good possibilities for some harmony work for two callers or just a single act. This one deserves a place on my timeless list. Check out the guitar work. *Hds (Sds) Flutterwheel, Sweep 1/4, Pass Thru, Do Si Do, Swing Thru, Spin the Top, R&L Thru, Square Thru 3, Corner Swing and Promenade!*

**Rasputin - ABC-12****Ondtej Soukup**

Unless you are a student of early 20<sup>th</sup> Century Russian history this tune might not connect. So, you have to go beyond its biographical theme and look to the music which in itself has kind of a heavy Eastern European feel to it. Definitely tangential when compared to typical square dance music. Background vocals are cut into the instrumental side. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run Wheel & Deal, 8 Chain 4, Corner Swing & Promenade!*

**LBJ/Aries 19 - GMP-504****Hoedown**

Something a little different here. LBJ uses an old tune as its melody-The Band Played On. 1890's feel with a modern kick. Fun to call to. Aries 19 has kind of a honky tonk feel with its hard working piano and strong percussion. Both pieces feel like they were recorded at the local "speakeasy". One of my keepers this month because it's a departure from what we all recognize as standard hoedowns. Give this on a listen.

**Mr. McGoo/So Glad - MR-5019****Hoedown**

Mr. McGoo is a cheery piece with a boomchucka beat and a tamborine accompaniment. Good energy to keep things moving at a good clip. So Glad is also bright in nature with good energy and that of boomchucka beat with some slight variations. Both use instrumentals that are hard to describe for some reason, but for those that enjoy and purchase PMDO recordings will definitely want to add this one to their collection.

**Pioneer Hoedown/Fiddle Dust - P-1002****Hoedown**

Pioneer Hoedown is very traditional sounding, strong on the 5 string banjo and the boomchucka. Decent energy and good listening. Fiddle Dust has that barn dance feel with of course a fiddle lead and the requisite boomchucka beat. Banjo pops in and out for effect-this side has a lower energy dose than side one.

Hope to see and talk to all the producers at the CALLERLAB Convention in Las Vegas. 'Til next month—happy dancing.

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**S2 - JUNE 4 - JUNE 9**

**(PLUS)**

**Bob Baier, Dave Towry, Marshall Flippo  
Rounds - John & Norma Jean Becker**

**S3 - JUNE 11 - JUNE 16**

**(PLUS)**

**Mike Sikorsky, Marshall Flippo  
Rounds - Dick & Gail Blaskis**

**S4 - JUNE 18 - JUNE 23**

**(ROUND LEVELS 3, 4, 5 & A TOUCH OF 6)**

**Charles & Annie Brownrigg & Jerry & Barbara Pierce**

**S5 - JUNE 25 - JUNE 30**

**(PLUS)**

**Ken Bower, Gary Shoemake, Marshall Flippo  
Rounds - Charles & Annie Brownrigg**

**S6 - JULY 2 - JULY 7**

**(C3A)**

**Lee Kopman & Vic Cedar**

## **SPRING WEEKENDS**

**W1 - APRIL 28 & 29**

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**(PLUS)**

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Rounds - Cliff & Marilyn Hicks

**F2 - AUGUST 20 - AUGUST 25**

**(PLUS)**

Bob Baier, Jerry Junck, Marshall Flippo  
Rounds - Jerry & Bea Leavelle

**F3 - AUGUST 27 - SEPTEMBER 1**

**(DBD PLUS)**

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

**F4 - SEPTEMBER 3 - SEPTEMBER 8**

**(PLUS)**

Randy Dougherty, Charles Quisenberry, Marshall Flippo  
Rounds - Theron & Christine Hixson

**F5 - SEPTEMBER 10 - SEPTEMBER 15**

**(PLUS)**

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

**F6 - SEPTEMBER 17 - SEPTEMBER 22**

**(PLUS)**

Jerry Haag, Ken Bower, Marshall Flippo  
Rounds - Jack & Darlene Chaffee

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## **Easy Strollin' Y2K**

*Phase II or II+1 (Whaletail) - 2 Step - MGR 043 (HH 943) - L & B Auria. Dance is a vue and cue 2 step, has an option of changing measures 5-8 to incorporate the whaletail.*

## **TODD O NADA Foxtrot**

*Phase VI - Foxtrot - Roper 160 All or Nothing at All - C & N Esqueda. Nice music to this foxtrot, the choreographer suggests you reduce speed to 37. Steps included: hairpin, heel pull, rumba cross. A solid Phase VI routine.*

## **For Your Love**

*Phase IV+1 (Triple Traveler) - Slow 2 Step - Coll. 6004 by Ed Townsend - D & P Brann. This music blends well with the nice slow 2 step routine written. Triple traveler, traveling chasses, sweetheart runs are included in this choreography.*

## **All I do Is Weave**

*Phase IV+2+1 (Check & Weave, Natural Weave & Unphased Fallaway Weave) - Foxtrot - Roper 408-B - D & P Brann. Good music accompanies this nice routine. Good routine to introduce many of the Phase IV foxtrot figures, such as: prom. weave, feather finish, hover telemark*

## **Sam IV**

*Phase IV+1 (Change of Sway) - Waltz - STAR 101 - N & D Baldwin. This is a wonderful routine, that fits the music to a "T". A soft Phase IV we know will be enjoyed by all. Music and dance blend very well.*

## **Singing In the Rain IV**

*Phase IV - Foxtrot/2 Step - Chantilly 1010 - G & J Martin. Two parts in this dance, Part A and Part A Modified. Choreography contains Phase IV foxtrot figures. Intro has rain in the background. Don't forget your umbrella.*

## **Come Monday**

*Phase III+2 (Aida, Peek-a-boo chase) - Rumba - Coll 90004 by Jimmy Buffet M & L Orme. This is a country western, steps included in this are basically all Phase III figures and can be danced comfortably.*

## **My Heart Will Go On**

*Phase II+II (Susie Q & Sd. Corte) - Special Pressing 333 - T & S Mak. This is great music from the movie Titanic. Part C has skate sequence, suggested speed 48 rpm's. Can easily be used at Phases II and III.*



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### **Do You Wanna Dance**

*Phase II+1* (Cucarachas) - 2 Step - Capitol 17523-A or Coll. 06280 by The Beach Boys - M Suerer. Easy routine with traveling box, and wrap and unwrap sequence. Also contains a broken box.

### **Four Walls**

*Phase IV+1* (Double Rev. Spin) - Waltz - RCA 47-6874 or Coll. 4709 by Jim Reeves - P & T Young. Routine is rated as a Phase IV but dances at a solid Phase IV/V level. Steps included are whiplash, cross pivots, hover telemarks, and cross hovers.

### **On The Sunnyside**

*Phase II+2* (Fishtail & Side Stairs) - 2 Step - HH 998 - D Sanders. Vue and cue, has roll sequence and kick sequence. One for your record box.

### **Surfin' USA**

*Phase II+1* (Fishtail) - 2 Step - Cap. Starline 6094 or Coll. 06002 by The Beach Boys - M Seurer. Pure vanilla Phase II dance with skate sequence in Part C.

### **Rainbow II**

*Phase II* - 2 Step - Grenn 14283 - H & J Walstra. Vue and cue with scoots included in Part B.

### **Reminiscing Waltz**

*Phase II* - Waltz - Grenn 14223 - H & J Walstra. Music is very nice in this waltz. 3 progressive twinkles, spin turn, box finish are included. We would phase at Phase III.

### **Playmate**

*Phase II* - 2 Step & 5 Count - Chaparral 801 - D Sanders. Basic Phase II steps are included in this 2 step and 5 count dance.

### **Heartaches**

*Phase II* - 2 Step - TNT 136 by Scott Ludwig - N & D Baldwin. Vue and cue routine, one that can dance easily. Music is very pleasant.

### **I Keep Forgetting**

*Phase III+1* (Hockey Stick - Rumba - Decca 0881721327 by Lee Ann Womack - T Speranzo. Another country western, it is suggested you speed to 46 rpm's. Routine also includes a merengue 8.

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### One Girl One Boy

*Phase II - Waltz - Hi Hat 918 The Only Girl - E & L Robertson.* Because this routine has back twinkles to escort position and a tamara sequence we would recommend it be used at the Phase III level. Music is very nice.

### Smoke Rings In the Dark

*Phase III+1 (Modified Chase with Peek-A-Boo) - Cha Cha - MCA S7-72109 - by Gary Allan - T Speranzo.* This is a country western tune, routine is lengthy but does include several Phase III cha cha figures.

### Let Me Be There

*Phase II+2 - 2 Step - MCA-60179 or 53589 by Olivia Newton John -P & T Young.* Standard Phase II choreography with a strolling vine sequence included in Part B. Part C has skate sequence included. Good music.

### Will-O-Wee

*Phase II+1 - 2 Step - Grenn 14037 - P & T Young.* Pure Vanilla 2 step, no surprises.

### Downtown Triple Cha

*Phase IV+2 (Switch, Double Cuban Breaks + Triple Chase) - Cha Cha - STAR 117-A - M & R Schmidt.* Good cha cha beat that makes you want to dance. This routine is very useable and can be enjoyed at all levels, who have been schooled in their Latin basics.

### Power Of Love

*Phase IV+1 - Rumba - Special Pressing 296 - B & C Goss.* This one is a winner, music and routine are very well blended into a very nice rumba. Natural top, exploding cucarachas, slow swivels, quick swivels. We highly recommend this Phase IV Rumba.





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## All I Ask Of You

*Phase III+2* (Alemana & Fan) - Rumba - STAR 118 - P & M McGee. Excellent music and the choreographers have done a great job in writing this routine. Included in the routine wheel 3, spot turn, fan overturned side by side, underarm turn overturned to shadow. Good weekend teach.

## There Goes My Everything

*Phase II* - Waltz - Coll. 4292 - Parrott SN59036 - by Engelbert Humperdinck - D Trezona. We like the way the choreographer utilized the steps to blend very well with this music. Twinkles, solo turns, an interesting routine at the Phase II level.

## It's Alright With Me

*Phase V* - Quickstep - STAR 121A - R & R Rumble. Excellent quickstep written to a nice rendition of this music. Definitely for the experienced dancer. It includes rolling locks, prom. swivels, hops, pendulum 3.

## They're Playing "Our Song"

*Phase II+2* (Fishtail, Strolling Vine) - Grenn 17249 or Moonlight Savings Time Grenn 15016 - A & M Wolff. Vue and cue to a nice rendition of this song.

## Monda Cane #3

*Phase III+2* (Telemark & Weave) - Waltz - Roper 401 - B & J Scott. One Left turn, back waltz, impetus, cross hovers, slip pivot and drift apart. These are the types of standard figures included in this dance. Nicely done, music is very pretty.

## Cover Girl 2000

*Phase II+1* (Fishtail) - 2 Step - MGR 097 - L & B Auria. Vue and cue, no surprises. One that can be used at an open dance with no instruction.

## You Are Mine

*Phase II+1* (Fishtail) - 2 Step - TNT 124 by Scott Ludwig - N & D Baldwin. Vue and cue to a catchy tune.



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# EASY LEVEL

## BOB HOWELL



Len Cannell of Kettering, OH has written a smooth flowing Sicilian circle dance. He calls it ---

### POR QUÉ NO (Question - Why not)

**Formation:** Sicilian circle variation. Have couples face one another with one couple's backs toward the center of the hall while the other couple's backs are toward the wall. Then have the ladies chain across. The dance begins with small clusters of 4 dancers – everyone facing their partners.

**Music:** A good reel, quick, brisk.

#### **Routine:**

- 8 Circle left
- 8 Circle right
- 8 With partner, dosado
- 8 With the lady on the right, join hands and 2-hand swing once around
- 8 Same four people circle left once around
- 8 Same four make a left hand star
- 8 With the lady in front of you (same one you 2-hand turned) half promenade across
- 8 All pass-thru and do a U-turn-back

# Corben Geis

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In his book, "Sharing A Treasure of Dances" Les Henkel of Tobias, NE, offers a routine that I like very much. He calls it the ---

**TEA PARTY PROMENADE**

**Formation:** Square.

**Music:** Seasonal or music to fit the occasion. I have been using Banjo Picker on Grenn 12124

**Routine:**

HEAD LADY CHAIN 3/4 . . . EVERYBODY ELSE PROMENADE 1/4 . . . HEAD MAN WILL COURTESY TURN . . . NEW HEAD LADY CHAIN 3/4 . . . EVERYBODY ELSE PROMENADE 1/4 . . . NEW HEAD MAN COURTESY TURN . . . HEAD LADY CHAIN 3/4 . . . EVERYBODY ELSE PROMENADE 1/4 . . . HEAD MAN COURTESY TURN . . . NEW HEAD LADY CHAIN 3/4 . . . EVERYBODY ELSE PROMENADE 1/4 . . . NEW HEAD MAN COURTESY TURN.

\*\*\*\* After the Ladies Chain 3/4, EVERYONE, INCLUDING THE HEAD MEN, will promenade 1/4 . . . at that point in timing, the HEAD LADY is coming into the next position and the HEAD MAN does a Courtesy Turn with HIS OWN partner.

\*\*\*\* You will ALWAYS be working with YOUR OWN PARTNER.

\*\*\*\* As a couple you are moving around the square, to each position in sequence.

Be sure your conversation generates more light than heat.

And here is a routine that I lifted from the book named, "Dancing for Busy People" which was published by Calvin Campbell, Ken Kernen and yours truly. I have been using the BIG MAC record listed below as it flows nicely with the pattern of the dance.

## WAIT 'TILL THE SUN SHINES NELLIE

**Formation:** Square

**Music:** Wait 'till the sun shines Nellie. BIG MAC BM 156

**Routine:**

4 Ladies Chain across . . .

Heads Promenade 1/2 . . .

Sides Right & Left Thru . . .

Join hands and Circle Left . . .

Allemande Left your corner . . .

DoSaDo your own . . .

Swing the corner . . .

Promenade home as you sing, "WAIT 'TIL THE SUN SHINES NELLIE - BY AND BY."

Becky Hill, one of our native daughters in the Cleveland, OH area has written a contra dance book in cooperation with Paul Balliet and Carol Kopp, which is entitled TWIRLING DERVISH RETURNS. One of the dances, listed as a "Beginners Level" was published as the - - -

## PORTLAND EXPRESS

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

**Music:** Any 32 bar tune

**Routine:**

- A1 With neighbors, do-si-do once and a little bit more to a wavy line, with women in the center (8). Balance the wave (4). With the same neighbor allemande right half way, men pull by the left in the center (4).
- A2 Partner gypsy and swing (16).
- B1 Long lines go forward and back (8). Right and left through (8).
- B2 Ladies chain (8). Star left (8).

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*John and Melissa Rickard*

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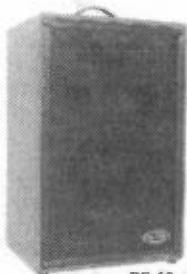
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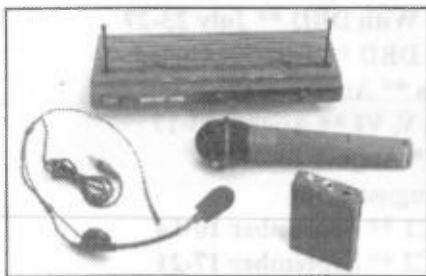
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# SO YOU WANT TO BE A CALLER

LARRY COLE



Timing?? What is timing?? When I hear the word timing as it refers to square dance calling I think of these callers as some of the examples of good timing. Dick Leger, Dick Han, Jim Mayo, Tony Oxendine, Ted Vaile and Jerry Junck are names that are synonymous with good timing. There are, of course, many others. When dancers go home from a dance tired and it seems as though the night was very long many times the caller had poor timing. Poor timing keeps our bodies in competition with the music and we go home exhausted. Stop and go dancing is an example of poor timing. The dancers must stop and wait for a call to be given, then do the call and stop and wait for another call. Good timing has us dancing in accord with the music and the time goes quickly and we go home refreshed. Good timing has the dancers moving from one call to another smoothly and from one formation to another smoothly. It includes proper body flow and hand availability with thought given to the degree of difficulty. Caller discipline is required for good timing. We have lost Dick Leger and Dick Han but the others are still hanging in there. Check them out when you get the chance and you can see good timing in action.

The art of timing is broken into three parts. Command time, lead time

and execution time.

Command time is the amount of time or beats of music that is required for a caller to give or say the name of the call to be danced next. The majority of the calls can be and should be given in two beats of music. Some are a bit longer in name and a great deal of practice is required to acquire the ability to say these calls in two beats. Some calls will just not condense to two beats but every effort should be made to stay as near two beats as possible. A good way to practice is to give the commands with the music playing to become accustomed to working with different styles of music. When you practice this way don't be concerned with the choreography, just give the commands. We will look at the other two parts (lead time & execution time) next month.

Larry Cole, has been calling for 24 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Chairman. Larry's smooth easy style of caller training is appreciated by the many callers attending his schools.

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



# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



**H**appy Easter fellow line dancers. We have seen many new dances this year but there are some of the older ones which were overlooked in the past. Check out this months and have fun. The title may also suggest something to think about.

## **Straighten Up & Fly Right**

Choreographer: Terry Hogan

32 count, 2 wall, beginner line dance

"Straighten Up And Fly Right" by Neal McCoy

### **SIDE-ROCK, RECOVER, CROSS, HOLD**

- 1 Rock-step right foot to the side
- 2 Rock-replace weight onto left
- 3 Step right foot across in front of left
- 4 Hold

### **SIDE BEHIND, 1/4 TURN, ROCK FORWARD**

- 5 Step left foot to the side
- 6 Step right foot across behind left
- 7 Make 1/4 turn left on ball of right foot and step left foot forward
- 8 Rock-step right foot forward

### **ROCK BACK, KICK, ROCK BACK, ROCK FORWARD**

- 9 Rock backward onto left foot
- 10 Kick right foot forward (low kick)
- 11 Rock-step right foot backward (small step)
- 12 Rock forward onto left

### **ROCK BACK, KICK, ROCK BACK, ROCK FORWARD**

- 13 Rock backward onto right foot
- 14 Kick left foot forward (low kick)
- 15 Rock-step left foot backward (small step)
- 16 Rock forward onto right

Both kicks are almost like forward brushes with the foot just lifting from the floor

For 11-12 and 15-16, use hips on these rocks. As you rock backward let the heel of the forward foot lift. Drop it and lift the other heel as you rock forward

### **ROCK BACK, KICK, STEP BACK, TOGETHER**

- 17 Rock backward onto left foot
- 18 Kick right foot forward (low kick)
- 19 Step right foot backward
- 20 Step left foot beside right



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## Dance Schedule

### Friday

7:30 - 8:00 Early Rounds  
8:00 - 8:15 All Callers  
8:15 - 10:15 Plus + A2 (2 Halls)  
10:15 - 10:30 All Callers  
10:30 - 11:00 After Party

### Saturday

10:00 - 12:00 Plus + A2 (2 Halls)  
1:00 - 2:00 RD Workshop  
2:00 - 4:00 Plus + A2 (2 Halls)  
7:30 - 8:00 Early Rounds  
8:00 - 8:15 All Callers  
8:15 - 10:15 Plus + A2 (2 Halls)  
10:15 - 10:30 All Callers Plus

### Directions:

**From West:** I-40 East to 17<sup>th</sup> Street Exit. Go thru 1<sup>st</sup> light and make next right onto Blackstock. Make 1<sup>st</sup> left (Hines). Square Dance Center is at the end of the block.

**From East:** Take I-40 West to 17<sup>th</sup> Street Exit. Bear right, go under the underpass and at the light turn left. Go 1/4 of a mile and turn right onto Blackstock. Make 1<sup>st</sup> left (Hines). Square Dance Center is at the end of the block.

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## 1/4 TURN, TOUCH, SIDE, TOGETHER

- 21 Step right foot forward and make 1/4 turn left
- 22 Touch left foot beside right
- 23 Step left foot to the side
- 24 Step right foot beside left

## SWIVEL: HEELS-TOES- HEELS, HEEL DROP

- 25 With feet together swivel heels right
- 26 Transfer weight to heels and swivel toes right

- 27 Transfer weight to toes and swivel heels right

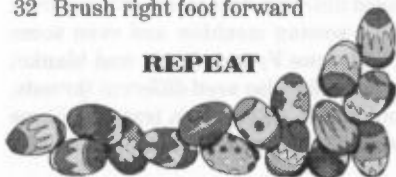
You will travel to the right

- &28 Raise both heels, drop heels taking weight onto right foot

## STEP, SLIDE, STEP, BRUSH

- 29 Step left foot forward traveling slightly toward left diagonal
- 30 Slide right foot beside left
- 31 Step left foot forward
- 32 Brush right foot forward

## REPEAT



# SEWING 101

WITH DONNA IPOCK



By the time you all read this .... snow will just be a dim memory... but for now I can tell you as I write this article there is 17 inches on our deck. Yes, Louise, right here in North Carolina... 17 inches! Started snowing early Tuesday morning and by the time it stopped, later the same day... I was in shock. Bundled up to get the shovel, we gave our snow shovel away when we moved here, out of the tractor shed and found the door was snowed shut. Well so much for outside work. I just made myself a cup of instant cappuccino and went to my sewing room. I have been sewing, remodeling the room, and reading for about 4 days now. Haven't seen anyone, but have talked with many of our square dance friends and they all have made it through this winter blizzard. Here are some of the things I've been working on.

I saw the neatest vest the other week. One of my friends brought along a relative of hers to a luncheon we were having. The entertainment was to be a group of line dancers so most of the group were in some type of *Western Outfit*. This smart lady had on a store bought denim vest but she had made it special with her own handy work. She used different decorative stitches from her sewing machine and even some hand done French knots and blanket stitch. She also used different threads, not just in color but in texture. Some were the metallic threads, some were

the woolly threads, and some were two or three threads through the needle. She used the metallic rickrack, some metallic cording, and some decorative buttons too. She had to admit that this was a time consuming project but had many compliments on it. She said that she had been asked to make one for a friend but she was not going to make her one since she enjoyed her "one of a kind" vest.

Well this got me to thinking how I could "dress up" something. I found a plaid patch-work vest in the back of my closet, and set to work. In no time I had outlined the different patches with a small metallic rickrack from my left-over stash of trims. I changed the buttons and even added some decorative buttons here and there. I tell you, once you get started it's hard to stop. I finally ran out of room for all the trims I had picked out. This got me to thinking...a jacket...one that I have not worn in several seasons (just too plain or something). I put some trim on the lapels and outlined the pockets with braid. My jacket, (really it's a navy blue blazer), had an emblem on the breast pocket so I used some left over gold trim around the outside of the pocket. Found some flashy buttons to jazz it up and WOW, if I say so myself. It looks GOOD. Looks like one of the

## THE FOUNDATION

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

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

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

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

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

pricey jackets that I saw during the Christmas holidays in the boutiques. I tried it on with pants and it really looks great, can't wait to show it off. Now, on to other items. I have my eye on a silk blouse and even a hat...I love hats.

This is an example of how we can take something and redo it to make it "ours". Many of my square dance outfits are remakes of something I got tired of, just didn't like the finished outfit, (or out grew). You can also do so many things with the basic store bought skirts and blouses. Just use your imagination

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and remember it just takes time.

### Mail time:

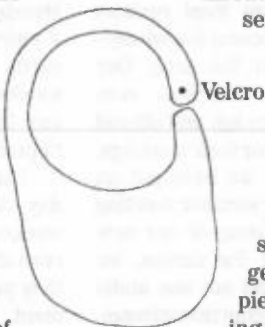
I got a lovely letter from Evelyn Waite in Debary, FL that explained what she does with her leftover fabric. She makes bibs for nursing homes and also lap robes. Following are her directions:

**BIB** - Here is what I do - I need two pieces - one for the front, one for the back, about 24" x 15" and enough to go around the back of the neck. I use the pretty piece for the front and if possible a plain piece for the back. I put four different colored

threads on the serger and serge the edges. At left shoulder use a small piece of velcro to fasten around the neck.

**LAP ROBE** - Small pieces that can be cut in 6" squares are sewn together. Fifty-six (56) pieces are put on a backing, sewn together with right sides out, serge around the edges, and tied in the center of each square.

THANK YOU EVELYN!  
and Sew Happy!



# THE CALLER COACH

**DON WILLIAMSON**



Dear Don:

Recently you asked me to describe what Southern Lights Square and Round Dance Club did to attract such a large class of new dancers, (we started out with 50+ and after 14 weeks we still have 39). Southern Lights is a Plus club and the largest club in the Western Carolina Federation. Four years ago, the club graduated only one plus dancer. How did we make such a turn around? It took an all out effort by many members of our club, but it mainly came down to exposure to the public in a positive light. It was the culmination of more than two years of hard recruiting.

First, here in Hendersonville, NC there are a lot new retirees moving into the area who are looking to make new friends and start new activities. There is a very active newcomers club, where local realtors refer their clients to become knowledgeable with activities in the area. Our demonstration dance chairman contacted the club two years ago and offered to put on demo dances for their meetings. Each year since then, we have put on demonstrations at their summer meeting just prior to the beginning of our new dancer classes. At all the demos, we brought a caller and did not use audio tapes. After a tip of dancing mainstream, each dancer brought up a person from the audience, and the caller gave a short lesson with our dancers acting as angels. The lesson covered circle left and right, dosado, left allemande, swing, prom-

enade, and right and left grand. In just a few minutes we had them dancing and enjoying it. After that very basic tip, we then put on another demo tip of plus, just to show what could be accomplished. We wore square dance costumes at all of the demos.

Secondly, here in Hendersonville, they hold street dances every Monday night in the summer, blocking off a city block so that people can dance. They do all kinds of dances including the type of square dancing that everyone did in school. We put on another demo here, with positive results. At the street dances, we also did something else. We had T-shirts made with square dancers on the back and a logo that read, "SQUARE DANCING, FUN FAMILY FRIENDS, ASK ME HOW!!!" Every Monday night, our members wore the T-shirts and passed out business size cards that had our name and phone number on one side and a free ticket to our first night's class to be held in September on the other.

Thirdly, Hendersonville holds a four-day Apple Festival over Labor Day weekend, which is like a county fair and craft show combined. During this festival they provide various types of entertainment. We held demo dances at prime times on both Friday and Saturday this year. We were lucky enough to have two of the local TV reporters become part of the audience participants and their dancing with us was shown on the

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regional nightly TV news. Additionally the Henderson County Parks Department sponsors "Farm City Days" in October and we did a demo dance there as well. Henderson County Parks Department also co-sponsors our classes and advertises them in their quarterly newspaper insert.

Fourthly, we have a local newspaper that publishes our dance and class notices and we also sent them a "Letter to the Editor" regarding the benefits of square dancing. We also contacted the local radio station and they agreed to interview us on one of their shows concerning the entertainment for Apple Festival. That interview turned out to be 30 minutes of pure advertising for our club.

Lastly, we posted flyers in the windows of the downtown businesses, passed out 750 class flyers two years ago and 500 this year, and we also sent them to people that had been suggested as prospective dancers. We also have a multi-page website:

[www.carolinanow.com/southernlights](http://www.carolinanow.com/southernlights). We have projected square dancing as a positive, healthy activity where you can keep your body and mind active while meeting the friendliest people on earth! It works!

These ideas have been around for a long time. My wife Helen read past issues of Club Leadership Journal and Ameri-

can SquareDance magazine for ideas, we attended seminars at the National Convention in Charlotte and talked to other clubs about what they did. Last year, when we were class managers, we also changed the way our classes were being run, hoping to retain a higher percentage of the new dancers we worked so hard to acquire. We have the new dancers start off dancing with their own partner, have assigned angels for each week and keep breaks short. And this year, after having attended your caller school this summer, I am holding a Saturday morning review class for those dancers who need extra help. I have been averaging two squares a week.

All of these activities were relatively free of any cost, they only required many people working together to promote something they enjoy.

Yours Truly,

Jack McConnell, Co-President  
Southern Lights S&RD Club Inc.

*Don Williamson is a Caller Coach, Accredited by CALLERLAB, and producer of Red Boot Productions and Platinum Records.*

*Don invites other Caller Coaches to participate. Send your letters to Red Boot Productions, Inc., 52 Crest Drive, Greeneville, TN 37745*

# What Makes A Good Dancer?

by Bill van Melle

There is more to square dancing than just knowing the calls. Yes, many of you recent graduates still have your hands full remembering how to execute some of the calls, and that is certainly important. In fact, at an APD/DBD club like Quads, it is important that you know the calls more than just vaguely. Do you know that SLIDE THRU involves the boys turning right, the girls left, or do you always just Quarter In at the end? If someone asked you to define SPIN CHAIN THE GEARS (MS: SPIN CHAIN THRU), could you express it in words?

Nonetheless, other considerations are important for a successful dance - the way you move in a square, interact with its members, and how you think about what you're doing. The following notes have been culled over the years from discussions with various dancers. While these points are helpful for Plus (and Mainstream) dancers, they're absolutely essential for anyone considering dancing any higher level.

## **Touch hands**

Dancers should touch hands every chance they get, especially between calls. Touching hands helps set your formation, and keeps people oriented and working as a team. It's vital if you're to complete the next call and one person in your square is lost. If at the end of a call, you are next to another dancer in your square, take his/her hand. Failure to take hands is a common source of dancer disorientation and hence error. For example, after FLIP THE DIAMOND (MS: from Ocean Waves: HINGE), if the new centers don't take hands, they'll be likely to be confused if the

next call is FAN THE TOP. Give the other dancers some hand pressure so they really know you're there. You should provide structure to the square rather than just going along for the ride. On the other hand (as it were), too firm a handhold is at least as bad as too little; the dancer holding on with a death grip is not in a position to be flexible about where he moves on the next call, and may impede those he grips. Changing your handhold to reflect the current call can also be helpful. For example, suppose you are in facing lines, and the caller says "Centers..." Even before you hear what the centers are supposed to do, if you drop the hand between the center and adjacent end, you'll focus your attention on the center four and won't try to do the call in the outside four.

## **Move with a target in mind**

Before you move, you should know where you plan to end up. You should also know what kind of formation you'll be in and which position in that formation you'll occupy. This is related to the Sybalsky (club caller) meta-rule, "If you don't know where you're going, don't go there."

## **Point where you're going**

On calls like TRADE THE WAVE (MS: All 8 Circulate), you should first point where you're going to end up and make eye contact with the person you're trading with. Not only does this help you get to the right spot, it assures that the dancer you're trading with does, even if he or she wasn't sure to start with. The same goes for calls like BOYS TRADE (DOWN THE LINE) or THOSE FACING PASS THRU.

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## Dance small

At Quads, and indeed most Plus clubs, squares tend to spread out. That makes for sloppy formations, causes you to take longer than necessary to complete calls, and can make it hard to find the people you should be working with. A square can dance in 12 feet square without undue discomfort. This is a hard habit to pick up, but it pays off well.

What these first four points really come down to are "formation awareness." Notice that in each formation, there are eight specific spots on the floor which you can be in, and four walls you can be facing. For example, in a Tag (the name of the starting formation for PING PONG CIRCULATE, from static squares; after heads pass the ocean) there is a wave down the center, and a couple on the outside. The couple should be lined up with the center of the wave and holding hands. If you aren't in the wave and aren't in the couple, or are facing a corner of the room, something went wrong with the previous call. If the formation is waves or columns, the dancers should be standing in a perfectly rectangular 2x4 array, not skewed, or with people sticking out. This is especially important in a T-bone

formation (some dancers facing head walls, some side walls).

One thing to do to improve your dancing is practice knowing exactly what formation you are in. After each call, think "I am now number 3 in the column, I am the in-facing end of a right-hand wave, or I am now the rightmost end in the line." This is particularly useful when you get yourself into a tidal wave.

Thinking about the formation may also help you to keep it smaller by anticipating the little adjustments needed to get rid of the excess space in your square. For example, from Tag, most people tend to dance the call EXTEND THE TAG by having the centers walk forward to the ends. However, once you realize that it ends in parallel waves, you'll know that the ends have to walk forward an equal distance toward the centers.

This leads into an advanced topic in formation awareness, what Challenge dancers have come to call "square breathing": the expansion and contraction of the square as calls put more or fewer dancers into the same space. Failure to "breathe" is a common reason that squares grow too large.

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For example, on RELAY THE DEUCE or SPIN CHAIN THE GEARS (MS: SPIN THE TOP twice), the square starts in waves (ideally close together), but expands (breathes) to accommodate the intermediate 4 or 6 person wave that forms at right angles to the original formation. But by the end of the call, the formation is again parallel waves. So as the call ends, the square should contract to pull those waves back close together. If it doesn't, and the next call is something like FOLLOW YOUR NEIGHBOR (MS:

SCOOT BACK), the in-facers have a long way to walk to find the person they're to cast with (MS: Arm Turn).

## Identify

If the caller says "Heads" or "Boys"... and you are one of the named people, raise your hand. That way, those who need to know who they are working with will have a better idea of what they are supposed to do. On SPIN CHAIN THE GEARS, the people who are to trade in the very center after the star turns should raise their hands so they notice each other (MS



similar: Spin Chain Thru). More importantly, on SPIN CHAIN & EXCHANGE THE GEARS, those same people should raise their hands to make sure the rest of the square knows who's leading the exchange.

### Work as a team

Square dancing is not an individual sport. It's a team sport. If a square is acting as a team, it can generally enjoy success even on challenging choreography; if it isn't working as a team, it can be broken down by seemingly easy calls. Note that this does not mean pushing people! It means being at the right spot yourself, making eye contact, and touching hands. It also means that the people who have the easy parts of calls watch out for those who are doing the hard parts. For example, a common failure on the call SPIN CHAIN THE GEARS (and to a lesser extent, SPIN CHAIN THRU) is just before the final cast off: the dancer who should be standing still (the easy part) waiting to meet a center starts to wander. Not only should she not wander, she should be watching for that center to show up, and extend her hand to make clear which of the three dancers on that side of the square wants to cast with him.

### Move in time to the music

Some people have a tendency to hurry up and wait. That ruins the flow of the dance, making it less pleasant. Worse, it causes failures of synchronization (getting to your next spot before the people you need to play with are there), which can take the square down. You can almost always move in a smooth continuous movement. The proper dance step is closest to walking, not prancing. Moving with smoothness

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| Small World, Dee Dee Dougherty-Lottie .....         | C 1005   |
| Linger Awhile (Was GR 14274), H Walstra .....       | GR 17250 |
| The Pride Is Back, Tony Oxendine .....              | RYL 201  |
| Happy Days Are Here Again, Ron Shaw .....           | TNT 131  |
| String Fever/Tennessee Pickin' .....                | RB 319   |
| Hallelujah Medley, Randy Dougherty .....            | ST 205   |
| Jessie James/Foggy Mountain Breakdown .....         | ST 155   |
| Happy Song, Jack Murtha .....                       | SDT 001  |
| Louisiana Saturday Night, Gary Shoemaker .....      | C 311    |

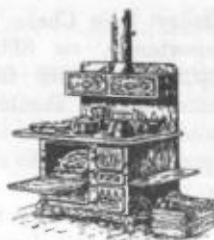
will help keep the square together. Note that "flow direction" is frequently the correct direction to go for the next call; after all, the caller isn't attempting to give you bad flow. Being cognizant of flow, or at least not resisting it, should also make the call ROLL easier.

*Reprinted from the EAASDC Bulletin. The official publication of the European Association of American Square Dancing Clubs.*



# Country Kitchen

By Louise Harrop



## Buttery Apple Pound Cake

- 1/3 C light brown sugar
- 1/3 C chopped toasted pecans
- 1 tsp. ground cinnamon
- 1 tsp. ground nutmeg
- 3/4 C butter, softened
- 1 1/2 C granulated sugar
- 3 eggs
- 1 1/2 tsp. vanilla
- 3 C all purpose flour
- 1 1/2 tsp. baking powder
- 1 tsp. baking soda
- 1/2 tsp. salt
- 1 1/2 C regular or reduced fat sour cream
- 1 1/2 C peeled, thinly sliced apple



Combine brown sugar, pecans, cinnamon and nutmeg; put aside. Beat butter with electric mixer until smooth. Gradually beat in granulated sugar. Beat in eggs and vanilla. Combine flour, baking powder, soda and salt. Alternate adding sour cream and dry ingredients to butter mixture, beating well after each addition. Spoon 1/2 the mixture

into a well buttered and floured 12-cup bundt pan or 10" tube pan. Arrange apple slices on batter. Spoon half the brown sugar mixture over apples and press lightly into batter. Spoon remaining batter over apple mixture. Sprinkle top with remaining brown sugar mixture. Bake 60 - 70 minutes in a preheated 350° oven or until a wooden pick inserted in the center comes out clean. Remove from oven. Cool on wire rack, 15 minutes. Gently loosen cake from pan with a sharp knife. Invert onto cooling rack, serve slightly warm or at room temperature.

## Brown Sugar Glaze

- 2 Tbsp. butter
- 1/2 C light brown sugar
- 2 Tbsp. milk
- 1/2 tsp. vanilla

In a small saucepan over medium heat, melt the butter until it starts to turn brown. Remove from the heat and stir in sugar, milk and vanilla. Stir until smooth and drizzle over cake.

## REMEMBER...

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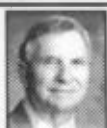
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By Jim Wass

## Promoting and Recognizing Excellence in Square Dance Teaching

Strengthening square dance entry programs is key to the survival of our activity. Our beginner classes provide new dancers to replenish our clubs. Improving our entry programs is what motivates much of the debate in various square dance forums. Some of the discussion is on recruiting and promotion techniques. Some of it deals with revising or better using our square dance program lists (Basic, Mainstream, Plus, etc.) Some of it focuses on improving the teaching of beginners.

Promoting better teaching is behind the CALLERLAB Certified Square Dance Teacher (CSDT) program initiative. At this spring's CALLERLAB convention in Las Vegas we will be discussing the CSDT program. While it will not solve all of square dancing's problems, the CSDT initiative seeks to heighten professionalism in square dance teaching and through that have a positive impact on our activity as a whole.

*The CALLERLAB CSDT program has two purposes.*

1. The program is intended to identify, recognize and promote excellence in square dance teaching.

2. We want to create a credential that can be recognized and understood by those within the



square dance community and by external entities such as school systems and recreation departments.

*The CSDT program has four components.* The CSDT program attempts to evaluate experience, knowledge and skills appropriate to teaching the Basic and Mainstream programs through a multi-pronged approach:

1. *A resume* defines experience. *A sample lesson plan* is evaluated to look at how a candidate plans the teaching program and individual lessons.

2. *A written examination* (50 questions) measures the candidate's knowledge of square dance programs and teaching techniques.

3. *A teaching demonstration* (a video of an actual class) gives reviewers insight into the candidate's calling, teaching, class management, and other attributes.

4. *An oral board* reinforces the written examination and reveals the candidate's philosophy of teaching and ability to handle difficult situations.

*I will anticipate some of your questions.* (Actually I've heard some



Dick Duckham



Ellen Brunner

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EAG-3410 - Happy Together by SusanElaine Packer

EAG-3409 - Crazy Over You by SusanElaine Packer

EAG-3502 - I Love You Because by Steve Brown

EAG 3411 - I'm Into Something Good by SusanElaine Packer



Jerry Sleeman



SusanElaine Packer

*New Releases on Golden Eagle*

GE-0033 - Ebony Eyes by Ellen Brunner

GE-0035 - Gospel Medley by Dick Duckham

GE-0036 - Somewhere My Love by Dick Duckham

GE-0037 - Same Old Song And Dance by Ken Bower

GE-0038 - Believe by Ken Bower

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Steve Brown

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of these from others.)

*Will CSDT certification be required for CALLERLAB membership?* NO! CSDT is a voluntary program. It is an opportunity rather than a requirement.

*How do we know the CSDT will be accepted by schools and other entities?* Quite simply, we don't. Most people outside of the square dance movement will not recognize CALLERLAB. We plan to provide literature that will assist certificate holders in explaining the program to folks outside the square dance community.

*Can't the resume or the video be faked?* Perhaps so. Some form of that problem exists with every certification program and with employers trying to hire new employees. We developed a program with several different looks (resume, video, exam, oral board) in

hopes that we wouldn't miss too much.

The Certified Square Dance Teacher program is one effort to positively affect the activity that we all love.

We all recognize that well-trained dancers will generally be stronger dancers on graduation and have a greater likelihood of success in making the transition from class to club dancing. We have tried to develop a program to identify excellence among those that train our new dancers. We believe the program is challenging, credible and fair.

If you'd like to talk to me about the CALLERLAB CSDT program I'd be happy to take your email comment or question at [CSDTprogram@aol.com](mailto:CSDTprogram@aol.com). Or you may write or call me at 5903 60<sup>th</sup> Avenue, Riverdale, MD 20737 or 301-699-1477.

Jim Wass chairs CALLERLAB's Accreditation Committee.

## ASD CALLER PROFILE

## Cleo Barker

He is one of the most popular callers in North Carolina. The caller for two Triad area clubs, he averages calling three nights a week. He has recorded five singles for Red Boot Star Recordings; among these are "Midnight Hour," "Henretta," and "It Sure is Monday."

He is Cleo Barker of Whitsett, NC, a self-employed home appliance repairman who began square dancing in 1982 and started calling three years later for the Cactus Squares of Burlington. In 1987 he began calling for the Carolinians of Greensboro and still calls for both clubs. His career also includes stints calling for the Golden Dippers and Square Ups of Durham, High Point Twirlers and Shallowford Squares of Elon College. Cleo's favorite singing calls are "Georgia Rain" and "Loving You."

The amiable caller, known for his splendid simulation of Donald Duck's voice, regularly calls at the Smoky Mountain Round-Up each March and October in Gatlinburg, TN. He has been to all 10 Tar Heel state conventions except one and 10 or 12 national conventions and has called at all of the state and most of the national conventions attended. In addition he calls and emcees at many of the quarterly dances of the Folk, Round, and Square Dance Federation of North



Carolina. A CALLERLAB member, he believes the fellowship shared by dancers is the greatest benefit of the activity dear to his heart. "Seeing people smile and forgetting their worries and troubles is a rewarding experience for me," he declares.

A member of Mt. Hope United Church of Christ, where Wayne Nelson, a Carolinians member is pastor, Cleo cites Psalms 100 as his favorite scripture. One Saturday every summer this church's fellowship hall is the site of a dinner for the Carolinians, followed by a rendition of country, gospel, and blue grass music from a string quartet, with Cleo

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playing guitar.

How much longer will Cleo continue to dance and call? His response: "As long as my health is good," adding "Hopefully, when I retire from my business, I'll have more time to call in nursing homes and retirement centers."

In his leisure time Cleo spends several hours a week on the golf course, where he has a 12 handicap. For 11 years he served as chief of the Mt. Hope Volunteer Fire Department

in his community.

For the past seven years Cleo has been married to Virginia, a Carolinians member who was instrumental in the success of the Sew and Save Clinic at the 48<sup>th</sup> NSDC in Charlotte (1998). His first wife Barbara died of cancer in 1990. He has two daughters - Trinna and Dana - and two granddaughters - Rachel, 6, and Rebecca, 3. Dana and her husband Jimmy are Carolinians members also.

*Al Stewart  
Greensboro, NC*

#### ***Do you have a favorite caller?***

***Send us your caller's profile and include a photo (B&W if possible) and we'll feature your caller in an upcoming issue.***



## AS I SEE IT

bob osgood

The appearance recently of an elegantly clad square of dancers in a short TV commercial has raised the cry: "Why can't we have more square dancing on the tube?" Of course, the question doesn't stop there. "How come we don't see square dancing in some of our feature films — like we used to?"



"Copper Canyon" features Hedy Lamar and Ray Milland

The answer as far as TV is concerned has to a point to do with cost. The dancers, even though they might be willing to donate their time and ability, must still be paid an amount commensurate with union scale. Back a number of years, union membership could be overlooked on a onetime basis, as long as the performers (the dancers) were being paid according to union scale. A Taft-

Hartley law made this possible. Beyond that, costs often restricted the use of dancers and trained callers.

The question of square dancing in today's motion pictures is something else. A great bulk of films that featured square dancing as a part of the story line of the film were shot during the square dance boom period in the late

40's and early 1950's. Square dancing was really the BIG news back then. Everyone was doing it. Classes were filled the day they opened. Newspapers and magazines were loaded with stories of square dancing and it seemed that the rich and famous were all, in one way or another, involved in it. It was the thing to do.

Today, square dancing is a normal American activity enjoyed around the world. Some of the rich and famous still dance, but it's no longer the unique activity it was. It simply boils down to the fact that square dancing, even though it's the great activity that it is, is no longer the news story that it was.

Undoubtedly, the appearance of square dancing in some of the fine (and not so fine) Hollywood films helped the activity gain the popularity among the public that it did. For the most part the "dancers" in those films were actors or



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extras, many members of the Actors Guild or Screen Extras Guild. They were selected for the film not so much on how well they could dance, but if they looked like square dancers (in the minds of the casting crew) they were taught to do just enough square dancing in order to fill the requirements of the script.

Fortunately, some of these films utilized the knowledge of experienced square dance callers and teachers. Others, unfortunately, did not and as a result, some of the studios were all but inundated with letters of outrage and displeasure.

Recently the Valley Trailers square dance club from the San Fernando Valley in California included in their monthly bulletin a list of movies that included square dance sequences, compiled by John Brandt. According to John 62% of the pictures were made in the 40's and 50's. "Of course," he writes, "our nation was locked into a fascination with the 'old west' way of



Warner Brothers' elaborate square dance featuring Elizabeth Taylor and Rock Hudson for film "Giant"



Zany square dance as Martin and Lewis cavort in Paramount's "Partners"

life, mainly fueled by Hollywood. Hundreds of western films were produced in the 40's and 50's. The early days of television were also dominated by westerns. The cowboy image was in and the old time dances portrayed in the films were popular with the public. Square dancing fit the Hollywood image of the time; the western wear, the music and the dancing all fit the concept Hollywood had created. It was what the public wanted."

Here then is the list. Perhaps you've seen some of them, or you may still get the opportunity late some evening after your club dance to catch one of these old-timers. We've added several, including one that was completed, but never included in the final editing.

- Gone With the Wind 1939 (Clark Gable. Virginia Reel played very fast.)
- Destry Rides Again 1939 (Jimmy Stewart and Marlene Dietrich)

- Drums Along the Mohawk 1939 (Henry Fonda, circle dance and reel.)
- Pride and Prejudice 1940
- Partners 1956 (Dean Martin and Jerry Lewis - Note: Square dance sequence was cut before release of the film.)
- The Westerner 1940 (Walter Brennan and Gary Cooper)
- Star Spangled Rhythm 1942 (Bob Hope, Bing Crosby, Fred MacMurray)
- State Fair 1945
- Sheriff of Cimarron 1945 (Cowboy hero Sunset Carson dances)
- Christmas in Connecticut 1945 (Barbara Stanwyck)
- Duel in the Sun 1946 (Lloyd Shaw)

- My Darling Clementine 1946 (Henry Fonda)
- My Pal Trigger 1946 (Roy Rogers, square dancing on horses.)
- Welcome Stranger 1947 (Bing Crosby)
- Square Dance Jubilee 1949
- Roseanna McCoy 1949 (Farley Granger and Joan Evans)
- Summer Stock 1950 (Gene Kelly and Judy Garland)
- Square Dance Kate 1950
- Copper Canyon 1950 (Ray Milland with Les Gotcher calling.)
- Hillbilly Hare 1950 (Bugs Bunny calls.)
- Louisa 1950 (Charles Coburn and Spring Byington)
- Wagonmaster 1950 (Ward Bond)
- War of the Worlds 1953 (Gene "Bat Masterson" Barry)
- Seven Brides for Seven Brothers 1954 (Jane Powell, Russ Tamblyn)
- The Second Greatest Sex 1955

- Oklahoma! 1955
- Johnny Appleseed 1955 (Disney cartoon movie)
- Giant 1956 (Elizabeth Taylor, Rock Hudson, James Dean)
- Searchers 1956 (John Wayne)
- Indiscreet 1958 (Cary Grant and Ingrid Bergman - Cary does a mean Eightsome Reel in this one.)



Spring Byington and Charles Coburn in Universal's "Louisa"

- McClintock 1963 (John Wayne)
- Barry Lyndon 1975 (Ryan O'Neal)
- Bound for Glory 1976 (Bruce Johnson does the calling.)
- Comes A Horseman 1978 (Jane Fonda, James Caan and Jason Robards)
- The Snowman 1982 (Cartoon with circle dancing and Virginia Reel.)
- Mickey's Christmas Carol 1983 (cartoon)
- Square Dance 1987 (Jason Robards, Jane Alexander, Winona Ryder, Rob Lowe)
- My Cousin Vinny 1992 (Joe Pesci)

- Son In Law 1993 (Paulie Shore, Ernie Kinney calling)
- Ethan Frome 1993 (Liam Neeson)
- Barbarians At the Gate 1993 (James Garner, modern style square dancing with Vern Weese calling)
- Four Weddings and a Funeral 1994 (Dashing White Sergeant - three face three)
- Little Women 1994 (has a formal quadrille)

That adds up to quite a few minutes of square dancing on film. Of course, there were more, and if you can remember others, let us know.

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### **AFTER PARTY FUN**

#### **Stunt Idea**

Here is a stunt that may serve as an ice-breaker or will add to the fun of a group of dancers who already know each other. It can be spread out over an entire evening and may be handled in such a way that will not disrupt any of the dancing pleasure. We called the game "Who Am I?"

**Pre-planning:** Select names of famous people, living or dead, fictional or real. Print (fairly large) one name on each slip of paper and be sure you prepare enough for the number you expect at your dance. Have plenty of straight pins.

**At the door:** As each member or guest enters the hall pin a celebrity's name on his or her back. Caution the people not to tell each other "who they are," and explain that instructions will be given as soon as the dance gets under way.

**Instructions:** (These may be given by your caller or entertainment chairman.) Each person is limited to three questions which may be asked of any

other guest, and may only be answered by a "yes" or "no".

After questioning a person the individual may move on to another participant and ask three questions and so on until he feels he knows who he is.

As soon as a person thinks he has discovered "who he is" and can successfully identify himself to the leader of the stunt, he may remove the name tag and for the balance of the game answers questions of the other participants.

Here are some sample lead questions: "Am I alive today?" . . . "Am I a movie star?" . . . "Am I a baseball player?" . . . etc.

If you wish, you can select only certain times during the dance at which questions can be asked, these times need to be announced.

**Side Note:** Years ago at one of the parties where we used this game, most everyone solved his or her identity rather quickly, (Superman, Ben Hogan, Charles Lindbergh, etc.) except for one. We had put on the back of one of the participants — his own name.

---

*All photos in "As I See It" are copyrighted by  
Universal Pictures, Paramount Studios and York Pictures Corp.*

# CALLERLAB HONORS BOOK

## Doc Alumbaugh Milestone, 1979

A true pioneer in the field of square dance recordings, Doc was a part of the square dance "explosion" that hit America in the mid and late 1940s. Together with his wife, Winnie, he conducted some of the largest classes in the Southern California area when classes were still a novelty.

In 1950 the great need for quality musical accompaniment for the square and round dances prompted Doc to start Windsor Records. Throughout the years that followed he personally guided his company into the top bracket of the square dance record field.

Old-timers in the field will remember many of Doc's dances including his favorite, "Waltz of the Bells."

Doc was one of the first callers to travel and call in states outside his own home area. He was a member of the original Southern California Callers Pow Wow and was largely responsible





for the formation of the Southern California Callers Association. Throughout the years his love for square and round dancing never diminished. Through his records and his personal endeavors he gave much of lasting value for others to remember and enjoy.

Doc passed away January 7, 1964. Winnie followed a short time later.

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# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



We recently received the following letter:

"Dear Bernie,

Just happened to take the time to read some of the articles in our October '99 edition of *American SquareDance* magazine. I found your article, Club Leadership Notes, quite interesting. We are the current presidents of our local club, The North Hills Squares, and are always looking for ways to publicize our favorite pastime and get new people interested in becoming square dancers. This past Fall we did use the local media quite a bit by having articles in as many publications as we could and it PAID OFF. After not having more than two or three couples in our student classes for the past three years, we now have TWO FULL SQUARES taking lessons.

We were particularly interested in the placemats you mentioned in your article. Could you please send us copies of the three placemats you refer to. In addition, would you have any other type of pamphlet or literature that would make good pass-outs. We know we can get some from the USDA and plan to contact them also. We will be having a table at our local State Legislators Sr. Expos Day in early May and are working on getting a square dance video to run as well. Dancers from several clubs in the Pittsburgh area will be doing a demo dance also as a part of their program.

Thank you for the suggestions you have written in your article. We agree,

we need to have marketing as an ongoing activity within the square dance world. We look forward to hearing from you soon.

Sincerely yours,  
Peggy & Tom Giel  
Gibsonia, PA"

Needless to say, Peggy made my day when I got her letter. I sent her copies of our three different placemats, A Wisconsin Square & Round Dance Convention Registration Form, our 2000 Edition of Where to Dance in Wisconsin brochure and a copy of a recent issue of Club Leadership Journal.

Also we suggested that she print two of the placemats back-to-back and double fold them to make an attractive handout to give out at their Expo Table.

Wow! TWO SQUARES OF NEW DANCERS! Peggy's testimonial letter is written proof that marketing makes a big difference. Their marketing efforts increased their new dancer count three fold. Your club can do it too by setting up a permanent marketing committee within your club structure. Also encourage your area organization to set up a marketing committee so your area can get some area-wide exposure.

Moving on to another subject, one of my pet peeves is when a caller deliberately tries to break down a square just to see how much they know and to show the dancers that he or she can

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break down any square if he or she really wants to. The callers that do this think they are cute and usually have that smirk on their face as if to say, "Ha Ha, gotcha!" There is nothing wrong with a challenge tip after the regular dance is over, but to do it during the dance, usually at the expense of other dancers, is a BIG NO NO! Fortunately, this doesn't happen too often, but it happens and it should be discouraged. After all, this activity is primarily a dance activity and not a puzzle activity with background music.

Spring is here! And the winter wasn't too bad - it could have been worse. And now is the time to plan your

summer exhibitions to get free publicity for our favorite activity. If you do considerable marketing during the next five months, you, too, will have two squares plus of new dancers in the Fall - just like Peggy & Tom Giel of Gibsonia, PA did last year. You can do it if you just do it!

Till next time, happy dancing; it is a privilege that will not last forever.

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

# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

It is certainly hard to believe that April is already here and spring is in the air. As we continue on with the article, we again thank you for your selections. We would like to remind you that as you send us your selections, please add the rhythm, phase, record and artist information when possible. Having this information makes it easier to complete our article each month.

## Chicagoland Round Dance

**Leaders' Society  
Teach Of The Month  
February 2000**

Submitted by George & Jayne Sheldon

### Phase II

I'll Take Texas (Paull) MCA 72085

### Phase III

Come Monday (Orme) III+2/R  
Coll 90004 Jimmie Buffet

### Phase IV

Luna Merengue (Collipi) Unphased  
Roper 507

**Toronto & District Square &  
Round Dance Assoc., Inc.  
ROM - January 2000**

Submitted by Jackie McCarthy

### Phase II

Peek-A-Boo (Connelly)

### Phase III

I Just Want To Dance With You  
(Maisch)

**Wisconsin Round Dance  
Leaders**

**ROM - February/March 2000**

Submitted by Bob Paull

### Phase II

Sweet Lips'98 (Young) II/WZ  
Belco 252  
Cream & Sugar (Noble) II/TS/CK 1106  
Bonus - The World Of Love (Baldwin)

### Phase III

Dream Away (Cunningham) III+2/FT  
SP 321

### Phase IV

Moon River (Paull) IV/WZ/ Roper 272

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## Minnesota RD Council ROM - March/April 2000

Submitted by Steve & Jean Philson

### Phase II

Sh-Boom (Parker) TS/Coll 4234

### Phase III

Round and Round (Harris) III+1/C  
Coll 4528 Flip: Magic Moments

### Phase IV

A Night To Remember (Tucker) IV+2  
WZ/Coll 4225 Flip: Doggie In The Window

## May 2000

### Phase II

Happy Time Rag (Reiner) II/TS/ Grenn  
14099 or 17245

## Popular Dances/Teachers As Reported in The February 2000 DRDC Newsletter

1. Crazy (Slater) V Bolero/SP 317  
Sway 4 Me (Rumble) IV/Cha/SP 315  
Patricia Cha (Worlock) VI+1/SP 333
2. You Rumba (Esqueda) VI/SP 337  
Begin To Color Me (Read) VI/WZ/  
SP 331
3. Darling Lili (Hartung) V/SP /Flip  
Arriba  
Arriba IV (Hartung) IV/R/SP Flip Lili  
Change Partners (Rumble) VI/FT/  
Star 121
4. Whipped Cream (VanAtta) II/TS/  
Arista 10001-7/A & M 8555  
Wendy (Slater) V+2/WZ/SP 308

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5. Snow Blossom (Rumble) III/SP 259  
It's Just Cha Cha (Broadwatr)  
IV+1/Cha/SP 330  
Christmas Bride (Rotscheid) IV/  
WZ/Star 107  
In The Mood (Goss) Unphased  
Lindy/Roper 167  
And I Love You So (Childers)  
Classic
6. Bye Bye Blues (Palmqist) VI/FT/  
Classic  
You and I Four (Raybuck) IV+2/R/  
Roper 224  
Wrap Your Troubles In Dreams  
(Rotscheid) IV+2/Cha/Star 107-A  
Sh-Boom (Parker) II/TS/Coll 4234  
The Crew Cuts  
Tango In Portugal (Goss) VI  
This Business Of Love (Fisher)  
VI+1/Jive/SP 271
7. Salsa Café (Shibta) Unphased  
Salsa/R/SP 339  
Yellow Polkadot Bikini (Scott)  
III+1/MCA 60027 or Coll 90044
8. Doolittle Cha (Goss) IV/SP 306  
She Smiles (Barton) III/FT  
Starlight Waltz (Worlock) IV  
Rainbow Foxtrot (Blackford) IV+2  
Classic  
Rainbow Connection (Childers)  
Classic/WZ/ (Re-Release) Star 109  
Vayas Con Mi (B/M Moore) V+2/B/  
SP 314  
Paper Moon II (Rumble) TS/SP 323  
All Night (Jaeb) II/WZ  
It's Alright With Me (Rumble) V/QS/  
Star 121 Flip Change Partners  
An Affair To Remember (Slater) V/  
FT/ SP 317  
Corrida IV (Hichman) IV+2/Cha/  
Star 114  
Hernandos Hideaway (Chico) IV/  
Tango/Coll 4036  
Bandstand Boogie (Easterday) V/  
Jive/Single Swing/Star 106  
Carolina Moon (Rumble) III+2/WZ/  
SP 176

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# Germany & Austria Passion Play

Passion Play tickets have always been hard to get, especially since it's performed only once every 10 years. The play is the story of Jesus Christ and is performed by villagers of this wood carving community located in the heart of the Bavarian Alps. Tom & Gina Crisp in Tucson, Arizona still have first class tickets available as part of a two week fully escorted tour to GERMANY & AUSTRIA, Aug 28 - Sep 11, 2000. The tour includes Berchtesgaden, Garmisch, the Munich Hofbrauhaus, the Neuschwanstein fairyland castle and the Grossglockner, the highest point in the Austrian Alps. One of the nicest features of the trip is, you pack your bags only twice by staying in just two hotels. The first hotel is in the little Bavarian village of Grassau between Munich and Salzburg.



The second hotel is Garmisch, the Aspen of the Alps. This is an "exclusive tour" personally escorted throughout. It includes square dancing and has everything from a local "Schuhplattler" Bavarian Show to a Mozart dinner concert in Salzburg. It features the local people, their traditions and the countryside, not cathedrals and endless city tours. Your hosts know the area and speak the language. The price is the best part, just \$3395 pp. This price includes RT airfare from most US international airports, all breakfasts, all evening meals, (except two), all transportation, and all entrance fees, including the Passion Play.

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# CREATIVE CHOREOGRAPHY

**LEE & STEVE KOPMAN**



Had a funny experience at one of my dances recently. I called square thru 2 from and ocean wave and there was a lot of confusion. I realized it's not as obvious as I thought it would be. Hope you enjoy trying these with your groups.

- 1) **HEADS** pass the ocean  
extend  
square thru 2  
wheel and deal  
**CENTERS** pass thru  
swing thru  
acey deucey  
circulate  
swing thru 1 1/2  
right and left grand
- 2) **HEADS** star thru and spread  
**ENDS:** load the boat  
Centers square thru 2  
swing thru  
spin the top  
square thru 2  
trade by  
pass to the center  
**CENTERS** square thru 3  
left allemande
- 3) **SIDES** lead right  
swing thru  
acey deucey  
swing thru  
square thru 4  
tag the line  
leads u turn back  
pass to the center  
**CENTERS** pass thru  
left allemande
- 4) **SIDES** square thru 2  
slide thru  
pass the ocean  
square thru 3  
trade by  
touch 1/4  
split circulate **TWICE**  
hinge  
extend, right and left grand
- 5) **HEADS** pass thru  
separate around 1 to a line  
star thru  
**CENTERS** step to a wave and  
square thru 3  
**ENDS** roll away  
do sa do  
swing thru  
boys run  
**REVERSE** flutterwheel  
load the boat  
left allemande
- 6) **HEADS** lead right  
single circle to a wave  
fan the top  
spin the top  
square thru 2  
wheel and deal  
**CENTERS** pass thru  
square thru 3  
left allemande



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Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

**A-1 SQUARE DANCE** with Mike Sikorsky

Vol. 1: Acey Deucey to Cross Over Circulate

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**7) HEADS 1P2P**

pass the ocean

circulate

square thru 4

wheel and deal

**CENTERS** swing thru

**ENDS** roll away

extend **TWICE**

right and left grand

**8) SIDES touch 1/4 & walk and**

dodge

{ all } touch 1/4

centers trade

square thru 2

1/2 tag

right and left grand

**9) SIDES lead right**

touch 1/4

split circulate

hinge

square thru 2

wheel and deal

**CENTERS** pass thru

swing thru

right and left grand

**10) SIDES star thru**

double pass thru

track 2

relay the deucey

square thru 3

trade by, left allemande

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- 11) SIDES star thru  
double pass thru  
track 2, square thru 4  
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Ends slide together behind  
them  
CENTERS trade & slide thru  
ENDS u turn back  
at home

- 14) HEADS pass the ocean  
ping pong circulate  
extend  
swing thru  
square thru 2  
tag the line  
peel off  
box the gnat  
fan the top  
spin chain thru  
right and left grand

- 12) SIDES pass the ocean  
extend  
fan the top  
square thru 3  
wheel and deal  
CENTERS square thru 3  
left allemande

- 15) HEADS pass the ocean  
extend  
acey deucey  
square thru 4  
1/2 tag  
swing thru  
[follow your neighbor] and  
spread  
circulate  
split circulate TWICE  
right and left grand

- 13) HEADS 1P2P  
touch 1/4  
coordinate  
1/2 tag  
cast off 3/4  
square thru 4  
wheel and deal  
CENTERS pass thru  
left allemande



# THE KOREO KORNER

STEVE KOPMAN



Let's keep the same theme of doing a square thru from a wave. Only this time, let's try it from a grand ocean wave.

**HEADS** star thru and spread

**GRAND** swing thru

**BOYS** square thru 3

**GIRLS** turn thru

**THEN:**

- 1) ends cross fold  
single circle 3/4 to a wave  
right and left grand
- 2) 1/2 tag  
split circulate  
hinge  
centers trade  
right and left grand
- 3) wheel and deal  
CENTERS LEFT turn thru  
right and left grand
- 4) Boys step forward, girls slide  
together behind them  
boys trade  
box the gnat  
touch 1/4  
split circulate TWICE  
right and left grand
- 5) wheel and spread  
box the gnat  
slide thru  
left allemande

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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## THE CALL SHEET

### **Kris Jensen & Bill Eyer**

There are two articles included in this issue on fixing broken squares. One is for dancers and one is for callers. As callers, we should probably consider teaching dancers some basic techniques for fixing squares so they can get back to dancing if their square breaks down. As callers, there are also ways in which we can fix broken squares...but usually only when we are working with one square. The articles are written by Allan Hurst and Kris Jensen. Kris delves a little into fixing asymmetric squares, whether by design or due to dancer error.

## CALLERS NOTES

### **Norm Wilcox**

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a break from his theme of using Modules. This month he looks at calling Right and Left Thru from different arrangements than Static Square, Facing Couples, etc. For example, from different arrangements (BBGG and sashayed lines) just the centers can do the Right and Left Thru. He also designates 'Just those who are facing start and all finish' a Right and Left Thru from a Magic Column formation where the Boy is facing a Girl directly.

In the Basics and Mainstream programs, the following calls and sequences are featured: Partner Trade;

Half Tag; along with some choreo dancing the Mainstream program. For the Plus Program, Norm has included choreography involving 3 & 1 Lines. This formation is not used a lot, and it can give your dancers exposure to more variety. Also in the Plus Program are sequences using Flip the Diamond from facing Diamonds and Left-Hand Diamonds. For those calling Advanced, there is information on Cut the Diamond, with the Diamonds being Funny. Funny Diamonds are merely any Diamond where two dancers would end up in the same place if a Diamond Circulate would be called. Also in the Advanced section is information on Cast a Shadow; and Slip, Slide, Swing, and Slither; and Load the Boat from different starting formations than a facing line of four. Norm's e-mail address is: [norm.wilcox@sympatico.ca](mailto:norm.wilcox@sympatico.ca)

## JOHN'S NOTES

### **John Saunders**

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

In the DANCING CONTRA section, by Don Ward, Don shares some contras from dances that he has called recently. Each of the dances has a common progression of a circle 3/4 to pass thru on



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to next couple. Anyone interested in receiving more information can contact Don at: [dward@loop.com](mailto:dward@loop.com)

In the Workshop idea section this month, John takes a look at the 'stretch' concept on the C-1 program and uses it with some Mainstream calls. Another call written by Mac Letson and named by Jon Jones is Cross Trade & Roll.

The featured Basic Program call is Sweep a Quarter. This dances very nice, especially after a Flutterwheel. Scoot Back is the highlighted call at the Mainstream Program. This month for the Plus Program John explores the call Single Circle to a Wave. Other variations might be

Single Circle 3/4 to a Wave.

The Advanced and Challenge Supplement includes: Left Wheel thru; Split Counter Rotate; and Squeeze.

John's e-mail address is: [johnnysa@aol.com](mailto:johnnysa@aol.com)

## MIKESIDE MANAGEMENT

### Stan & Cathie Burdick

Stan and Cathie can be reached by e-mail at: [tfguild@capital.net](mailto:tfguild@capital.net)

Several articles are in this issue, dealing with a target to market square dancing. Several interesting ideas are given to both the younger generation and the older generation. Also included is an article on teaching in the schools from a CALLERLAB tape with Cal

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The CALLERLAB Convention will be held April 17-19 at the Riviera Hotel in Las Vegas. For more information, you can call CALLERLAB at: 507-288-5121, or for business calls 800-331-2577. The fax number is: 507-288-5827.

Sometimes you might have the opportunity to call to a group that simply wants some EASY choreo. Quite a few sequences and ideas are included for this situation.

For those that think they can track the dancers in their head, there is a contest with ten sequences to track in your head. All you have to do is follow the sequences in your head, and resolve it in three calls or less.

## **CALLING: A Magazine for Square Dance Callers and Teachers**

**Jirka Scobak & Jiri Slaby**

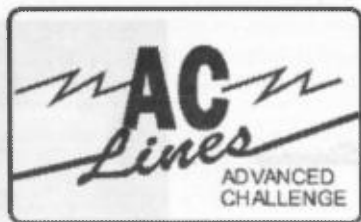
A quarterly note service published in the Czech Republic. You can download some sample pages of the October issue at: <http://www.square-dance.sk/calling/download/callingoct99demo.pdf>

You can also get more information from Supreme Audio at:  
<http://www.supreme-audio.com>

**Do you publish a note service?**

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Thanks, Frank.**



by  
**Ed Foote**

## LARGE UPCOMING ADVANCED & CHALLENGE EVENTS

34<sup>th</sup> National Advanced & Challenge Square Dance Convention, June 15-17, Milwaukee, Wisconsin. Dancing will be in the air conditioned Four Points Sheraton Hotel with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. There will also be part-time C-4 Basic and C-4 halls. Staff Callers will be Sandra Bryant, Vic Ceder, Ed Foote, Ross Howell, Mike Jacobs, Lee Kopman, Dave Lightly, Darryl Lipscomb, John Marshall, John Sybalsky and Anne Uebelacker.

There will be a Trail-End Dance Wednesday night, June 14 called by the staff callers, and a Caller Showcase Dance on Thursday morning, June 15 which will feature callers who are attending the Convention as dancers. All halls will operate for both dances.

For information write: Ed & Marilyn Foote, 140 McCandless Pl., Wexford PA 15090.

19<sup>th</sup> American Advanced & Challenge Square Dance Convention, August 3-5, Toledo, Ohio. Dancing will be in the air conditioned University of Toledo Student Union with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. Staff Callers will be Sandra Bryant, Todd Fellegly, Bill Haynes, Mike Jacobs, Dave Lightly, Tim Ploch, Tim

Scholl, John Steckman, John Sybalsky and Anne Uebelacker.

There will be a Trail-End Dance Wednesday night, August 2 called by the staff callers. For convention information write: Tim & Donna Ploch, 10326 Piping Rock Lane, Houston TX 77042.

Cherry Ridge Campsites & Lodging Inc, located east of Scranton, PA, has more Advanced and Challenge weekends each year than any other campground in the country, and features a lineup of top callers. Weekends and 3-day mid-week events include 7 at A-2, 6 at C-1, 4 at C-2, 11 at C-3A and 2 at C-3B. There are also crash courses for learning C-1 and C-2, along with 3 Plus weekends and 3 round dance weekends. All dancing is on wood floors. Dance season runs May thru September. Lodging for non-campers is available. For information write: Cherry Ridge, RR2, Box 500, Honesdale PA 18431.





*Selected by Sandi Simmons*



Yippee!!! It's Spring...The season of warmer weather, budding flowers, green grass and happy people everywhere. It's the time of year when you get reacquainted with your neighbors while the children play "Bubbles" and hop-scotch in the yard. Have you ever burst someone's try at the biggest bubble in the world??? Did it go "Sh-Boom"??? Well, before the devil inside of us all hints at going outside...Take a look at these two little Phase II dances. I think you'll enjoy!! Happy spring!!

### **BUBBLES**

Dorothy Sanders  
6406 Moorhaven Drive  
Louisville, KY 40228-1430

**RECORD:** Chapparel 604 (The Roadrunners)    **PHASE:** II  
**FOOTWORK:** Same except where noted    **RHYTHM:** Waltz  
**SEQUENCE:** Intro-A-A-B-B-A-A-B-B-C-B-Ending    **SPEED:** 43 RPM's

#### INTRO

1-4 WAIT 2 MEAS;; BAL L & R;;

#### PART A

1-4 WALTZ AWAY & TOG (BJO);; BOLERO WHEEL 6;;  
5-8 TWINKLE MANUV; 2 RT TURNS;;

#### PART B

1-4 TWIRL VINE 3; P/UP IN 3; 2 FWD WALTZ - LADIES DRIFT APT;;  
5-8 TWINKLE OUT; TWINKLE TO P/UP; 2 LF TURNS;;

#### PART C

1-4 WALTZ AWAY; WALTZ TOG; STEP SWING; SPIN MANUV;  
5-8 2 RT TURNS;; CANTER; CANTER;

#### ENDING

1-4 WALTZ AWAY; LADY WRAP; WHEEL 3; DIP BK & KISS;

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### SH-BOOM

Casey & Sharon Parker  
1032 Compass Lane  
Manteca, CA 95337-6716

**RECORD:** Collectable 4234 (Artist: The Crew Cuts)

**FOOTWORK:** Same except where noted **PHASE:** II - Two-Step

**SEQUENCE:** Intro-A-B-A(1-8)-C-C-B-A mod-A (1-12)-Ending

#### INTRO

1-4 WAIT 2 MEAS;; APT, -, PT, -, PICKUP, -, TCH, - (CP/LOD);

#### PART A

1-4 2 FWD 2 STPS;; PROG SCIS TWICE (BJO);; FWD LK TWICE;

5-8 FWD LK TWICE; WALK, FC (WALL); 2 TURNING 2 STPS;;

9-12 BROKEN BOX;;;

13-16 SCIS THRU (RLOD); WALK 2; SCIS THRU (LOD); WALK 2;

#### PART B

1-4 FACE TO FACE; BK TO BK; SLOW BASKETBALL TURN (OP/LOD);;

5-8 HITCH DBL (BFLY);; LIMP; WALK PICKUP;

#### PART C

1-4 SOLO SKATE L & R; SD 2 STEP; SKATE R & L; SD 2 STP;

5-8 BK AWAY 3; TOG 3; BFLY VINE 8 WITH WHISPER COUNT;;

#### PART A MOD

1-4 2 FWD STPS;; PROG SCISSORS TWICE (BJO);;

5-8 FW LK TWICE; WALK, FC (WALL); 2 TRNING 2 STPS;;

9-12 BROKEN BOX;;;

13-16 SCIS THRU (RLOD); WALK 2; SCIS THRU TO PICKUP (CP/LOD);

#### ENDING

1-2 SD DRAW CLS; QK APT PT; ■



# Food For Thought

by **Mike Solomon**  
**Hereford, Texas**

With the beginning of a new century, we need to look back and reflect on our favorite activity, Square Dancing. Do we know why we enjoy it? Why we invest time and money in this activity? Why some of the best people in the world enjoy this activity? If this activity is so great, so enjoyable, and reflects such a large investment from our personal lives, why has it been in a 20 year decline?


We get all emotional and defensive about "The List", "Mainstream Dancing", "Plus Dancing", and "Advance Dancing", a person would think this is the only problem we have. We get so wrapped up in what we would like to wear, that it becomes a major problem. Just like things involved with everyday life we tend to talk about symptoms of problems and not about the basic problem. This is because the symptoms impact each and every one of us and seems like something each one of us could do something about. Just as in real life, the problems are harder to understand and seem impossible for us to tackle alone but if we can all work together they can be addressed.

The problems in square dancing are RECRUITMENT and RETENTION of new dancers, because this creates a large base of dancers for clubs to draw from. Most all recruiting is accomplished at the lower level clubs, the higher level clubs recruit from lower level clubs, the recruiting clubs are getting tired of doing all the work of

recruiting. Square dancing has changed over the years from a pyramid shape, to one that has a large base of entry level dancers and tapering levels of higher levels of dancers. Today, depending upon the area that you dance in instead of the classic pyramid shape, we have a more vertical shaped structure, which tends to make our activity top heavy, and vulnerable.

We need to examine and reflect on our activity to see what each of us can do to unify and grow our activity. We need to figure out ways to market square dancing all year long. We need a renewed enthusiasm for square dancing. We need positive leadership at all levels of dance from the club level to the national level. We need to examine everything from how we recruit, why we recruit, how we teach, why retention of new dancers is so low and we need to learn the positive and negative features, so we can change the negative. Does this sound familiar, "We have always done it this way", let us examine why. Tradition is great but success is better.

A point worth remembering, "Small people talk about people, big people talk about ideas." Change is inevitable and necessary to grow. Not one person is the same as he or she was 10 years ago; that goes for square dancing as well. It is time we all sacrifice our personal desires to unify and give back to this great activity, because it has given us so much.

Food for Thought. 

# DANCING CONTRA

with *DON WARD*



This month a slight deviation from our normal contra formation. This dance is a circle mixer for 3 people facing 3 people. The Gleeful Threesome by Christy Keevil was found in November 99 issue of Anglo-American Dance Service published in Belgium.

The formation is written as 3 people facing 3 people with a gent in the center. Gents face clockwise and ladies counter clockwise. Since the dance has no swings it will work with any gender combination. The only thing to remember is your facing direction, which remains the same for the duration of the dance.

In your lines of three make a wave facing your direction.

A1: BALANCE THE WAVE (4) (CENTER PERSON) ALLEMANDE RIGHT 1/2 WAY (4)

The dance is written in the New England style of balance to right then the left. Square dancers may prefer the familiar forward and back.

BALANCE WAVE (4) (CENTER PERSON) ALLEMANDE LEFT 1/2 WAY (4)

A2: HEY FOR 3. (12) The center man/person starts a right shoulder hey with the person to their right. The hey ends back in a line of 3 in the starting position, BALANCE WAVE (4). It is important that the dancers end in a line of 3 facing original directions.

B1: ALL PROMENADE WAY YOU FACE (8) TURN ALONE COME BACK (8) In single file promenade around the circle, u-turn and come back to same 3 people.

B2: CIRCLE 6 TO LEFT ONCE AROUND (8) CIRCLE RIGHT 1/2 WAY ROUND & PASS THRU (8) The pass thru is the progression to a new three-some to dance with.

The author likes jigs for the dance however I found a reel that feels like a jig in the "A" part and a reel in the "B" part. "Jordan Am a Hard Road to Travel/ Broken Down Gambler is on a CD by The Tune Dogs. It contains some great traditional tunes for contra and traditional squares. "The Tune Dogs Unleashed" is available from the band by calling 1-800-326-9188.

If you have a favorite contra send it along by email to, [dward@loop.com](mailto:dward@loop.com) and I'll include it in future columns.

If you are a record producer and you have a record you would like evaluated for use with contras in this column contact me for details.

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# Remembering

## Irwyn "Red" Correll

On the first day of this year, square dancing lost one of its loyal supporters.

"Red" Correll of 350 South Street, Waymart, Pennsylvania, passed away at home after a courageous battle with cancer. He and his wife "Bert" celebrated their 53<sup>rd</sup> wedding anniversary on September 7, 1999.

Born in Carbondale, PA, February 20, 1923, Red graduated from Benjamin Franklin High, attended Penn State University and the University of Scranton. He was a Certified Machinist, employed 43 years by the Hendrick Manufacturing Company, served on the Waymart Zoning Board and was a member of the Board of Directors of the Waymart Ambulance Corps. He was a member of the American Legion Waymart, Post 889, the Masonic Lodge 542 and the Twilight Golf League. Red was a Navy Veteran of World War II and an Army Veteran of the Korean War.

Square Dance calling was his greatest passion, having called for over 40 years, Red was well known. He loved life and wanted to live forever. His love

for square and round dancing was as much as life itself.

Responsible for introducing modern western square dancing to northeastern Pennsylvania, Red was the club caller, instructor and cuer for the *Rare Squares* of Honesdale, and the *Abington Allemanders* of Clarks Summit, the *Pioneer Promenaders* of Carbondale, instructor for the *Happy*



*Footers* of Youngsville, NY and instructor and cuer for his *Rhythm Rounds* of Honesdale. Additionally, Red & Bert traveled to many clubs as guest caller. Red was known for his patience and soft-spoken way of teaching and calling. He believed there was only one way to dance and that was smooth and no fooling around. In November, 1974, Red was featured in the *Sets In Order* maga-

zine as *Caller Of The Month*. He was a former member of CALLERLAB and a present member of the American Callers Association, Inc.

Red was a very patriotic man who loved his country, his family, his friends and his community where he was highly respected and loved by all who knew him with his pleasant smile and mild manner. The *Rare Squares* honored Red with a beautiful party on November 21 with 176 people attending. He was really surprised and elated.

He will be deeply missed.



## **Ervin E. Gross** **February 10, 2000**

It is with great sadness that we mourn the passing of our friend and partner Ervin E. Gross. Ervin helped develop Yak Stack in 1961. Over the years, he attended many national square dance conventions. He was known to many callers & cuers throughout the country for his acoustical knowledge. Ervin was always willing to help anyone with a question on how to sound a hall correctly or set-up for a large convention. He was an active member of Yak Stack both in development and technical support.

His knowledge and expertise will be truly missed. His kindness will always be remembered by us and all who knew him.

Our thoughts and prayers go out to his family. He will be missed.

Gary and Cindy Johnston  
Yak Stack

## **Ben Baldwin**

Prairie Promenaders Square Dance Club of Farmer City, Illinois, extend deepest sympathy to the family of Ben Baldwin who passed away last July. Included in the church was a very personal eulogy commending Ben for his many services, entitled "Ben Gave."

Ben was a professional square dance caller and he was one of the most outstanding promoters of Western Style Square Dancing. At the July State Council Illinois Square Dance Associations business meeting in Peoria, caller Ozzie Pearl also pre-

sented a eulogy on Ben's square dance status, also titled "Ben Gave." Many were unaware of how much Ben quietly did and how influential he was because he was so modest. He was known as the "taller caller" with a wonderful sense of humor.

In 1953, Ben was appointed chairman of a committee to plan the organization of the Illinois Callers Association and he was its first president. He had the biggest heart and was always there to assist others, including beginning callers Bob Thorlton, Mike Powell, Ozzie Pearl - a few of a very long list. The same was true of organizing clubs such as the Boots & Bows, Illini Squares, Frontier Twilers and Prairie Promenaders. He traveled America as a national caller and taught square dancing at the University of Illinois. Ben was one of the organizers of the Illinois Federation of Square and Round Dance Clubs which will hold its 49<sup>th</sup> consecutive May Festival next month. Ben will be well remembered for his recording of San Antonio Rose - a long time best seller.

In 1978, Ben received a very special award. "In appreciation of 30 years of providing Superior Square Dance Calling, Expert in Instruction, Always Helpful to Our Club, that we confer on you, Ben Baldwin, an Honorary Membership, by order of the Board of Directors of the University Club of the University of Illinois. Wm. E. Thomas - President of the University Club." That award and years of dedication to square dancing spoke volumes of Ben Baldwin.

**Send Memorial Gifts to The CALLERLAB Foundation**  
**C/O CALLERLAB, Suite 285, 829 3rd Avenue SE, Rochester, MN 55904**  
Please include names and addresses of both the donor and the recipient.

# CONVENTION FESTIVAL

# NEWS



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

Baltimore, Maryland

June 21-24, 2000

### AN EVENING WITH NEAL McCOY AND TRACE ADKINS

At the 49<sup>th</sup> National  
Square Dance Convention  
Wednesday June 21, at 6:30 pm

We are very pleased to be able to present these two popular country music artists to square dancers attending Baltimore 2000. Each has a rich baritone voice capable of moving from country-rock to ballads to big band type songs with ease. And their artistry appeals to all ages.

Neal McCoy is a Texan who got his start as an opening act for Charlie Pride. He has been out on his own since 1990 and has released eight albums. The latest (1999) is *Life of the Party*. It is available on CD. Neal was named Entertainer of the Year at the TNN/ Music City News Awards in 1998.

Trace Adkins hails from Louisiana. He's a former college football lineman and offshore oil driller who always wanted to be an entertainer. In 1997 he won the Academy of Country Music's New Male Vocalist title and was presented the TNN/Music City News Male Star of Tomorrow Award in 1998. Look for his album *More* on CD.

To get your tickets for this special concert check the appropriate box on your registration form or send your request for tickets to 49<sup>th</sup> NSDC PO Box 300, Greenbelt MD 20770-0300. Do it soon, as tickets are \$15 each until April 30. After that they are available only from Ticketmaster (\$30 plus service charge) or the Baltimore Arena Box Office for \$30.

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### **39<sup>th</sup> Michigan Square & Round Dance Convention Programming, Lots Of Dancing**

The Square Dance Program Chairman, Elton & Georgia Perkins, and the Round Dance Program Chairman, Dick & Pam Rhodabeck, have been working on the programming for the 39<sup>th</sup> Michigan Square & Round Dance Convention to be held August 18 and 19, 2000. For dancing, we have available the Grand Hall, the Blodgett Room, Kent Rooms A-E, as well as the Ottawa Room all located in the Amway Grand Plaza Hotel in Grand Rapids.

It is difficult to include everything we would wish to and what is everyone's personal favorite to dance to but the following is what is planned for two days of great dancing! Mainstream, Plus, Phase II through V rounds, Dance by Definition, All Singing Calls, Advance and Challenge and Contra. In addition there will be a

Youth Room, and after party dancing Friday and Saturday night.

We have tried to incorporate suggestions from those attending the 1999 State Convention and those suggestions we have received since then. There will be more dancing at every phase or program than there was in 1999. So, all we need is YOU there to enjoy a great weekend.

**REGISTER TODAY!** Contact the Publicity Chairmen, Gary & Beth Arnold, 12790 M-66, Bellevue, MI 49021; [barbold@netlink.net](mailto:barbold@netlink.net); 616-758-3115.

Urge your callers and cuers to register and be programmed. We need everyone's support to continue a strong square dance program in Michigan.

*Lloyd & Linda Catey  
General Chairmen*

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



## MAINSTREAM EMPHASIS CALL

Dana Schirmer, Chairman of the Basic/Mainstream Committee is pleased to announce **CLOVERLEAF** is the Mainstream Quarterly Emphasis Call.

### CLOVERLEAF

**STARTING FORMATION:** Completed double pass thru, or a single couple(s) on the outside of the square facing out.

**ARRANGEMENT:** All arrangements. Most often called from "0" completed double pass thru formation, but other arrangements rarely cause problems.

**DEFINITION:** The lead dancers separate and move away from each other in a three quarter (270 degree) circle. When each lead dancer meets another lead dancer from the other side of the square, they become partners and step forward to the center of the square. Each trailing dancer follows the dancer in front of him and ends directly behind that same dancer. A single couple facing out does the lead dancer's part as described, but they may not step all the way into the center at the end of the call.

**TIMING:** 6-8 beats from a completed Double Pass Thru. If **CLOVERLEAF** is called for only four people, the timing is 6 beats.

**ENDING FORMATION:** If started from a completed double pass thru position, the ending formation will be a double pass position.

**STYLING:** Arms are held in natural dance position with skirt work optional for ladies. It is important to move slightly forward before turning away. When lead dancers meet and become partners, use couple handhold. Trailing dancers should follow footsteps of the lead dancers and not cut the corners. When trailing dancers become partners, use couple handhold.

**DANCE EXAMPLE:** (Emphasis Use) (Static Square) Heads Star Thru, Double Pass Thru, **CLOVERLEAF**, Centers Square Thru 3/4, Pass Thru, Dancers Facing out **CLOVERLEAF**, Centers Slide Thru, Double Pass Thru, **CLOVERLEAF**, Centers Square Thru 3/4, Allemande Left.

**GET OUTS:** (Left Allemande) (Zero Box) Right & Left Thru, Veer Left, Tag the Line and **CLOVERLEAF**, Girls Square Thru 3/4, Pass Thru, Girls **CLOVERLEAF**, Boys Square Thru 4, Step to a Wave, Men Run Right, Square Thru 3/4, Allemande Left.

**GET OUTS:** (Promenade) (Static Square) Heads Pass Thru & **CLOVERLEAF**, Side Ladies Chain, Sides Star Thru, Sides Pass Thru and **CLOVERLEAF**, Double Pass Thru, **CLOVERLEAF**, Centers Pass Thru, Right & Left Thru, Swing Thru, Girls Turn Back, Promenade Home.

**SINGING CALL:** Heads Square Thru Four, Swing Thru, Boys Run, Tag the Line, **CLOVERLEAF**, Girls Square Thru 3/4, Corner Swing.



## BASIC EMPHASIS CALL

Mike Alexander, Vice-Chairman of the Basic/Mainstream Committee, is pleased to announce **HALF SASHAY** is the Basic Emphasis Call.

### HALF SASHAY

**STARTING FORMATION:** Couple

**ARRANGEMENT:** Can be called from any arrangement, but usually called from a normal couple situation.

**DEFINITION:** The partners exchange places without changing facing directions. The dancer on the right sidesteps to the left, while the other dancer steps back, sidesteps to the right, and then steps forward to rejoin their partner.

**STYLING:** Hands held in normal couple handhold. Couples use a slight pulling motion toward each other as they initiate the sashay movement.

**TIMING:** 4 Steps

**ENDING FORMATION:** Couple

### DANCING EXAMPLE:

(Emphasis Use) Heads Star Thru, Double Pass Thru, Leaders **HALF SASHAY**, Split Two - Around One to a Line, Centers **HALF SASHAY**, Centers Run, Bend the Line, Star Thru, Square Thru 3, Left Allemande

Sides Square Thru 4, Swing Thru, Boys Run, **HALF SASHAY**, Boys Cross Run, Bend the Line, Centers **HALF SASHAY**, Star Thru, Zoom, Pass Thru, Left Allemande

Heads Star Thru, **HALF SASHAY**, Pass Thru, Touch 1/4, Centers Trade, Boys Run, Centers **HALF SASHAY**, Star Thru, **HALF SASHAY**, Pass Thru, Star Thru, **HALF SASHAY**, U-Turn Back, Star Thru, Left Allemande

**SINGING CALL:** Sides Right & Left Thru, Heads Promenade 1/2, Heads Pass Thru, Separate - Around One to a Line, Forward & Back, **HALF SASHAY**, Star Thru, Pass Thru, Swing, Promenade



If you are relocating for the summer months, you **MUST** notify us of your address change no later than the 10<sup>th</sup> of the month preceding the move.

We will **NOT** be responsible for undelivered issues.

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## Remember That Square Dancer? I Wonder Why?

*By George (Big Kiss) Bickis*

Remember that couple that came to lessons two years in a row and just couldn't seem to catch on. You know the ones no one wanted to square up with and they always sat by themselves. We haven't seen them in a long while. I wonder why?

Remember last June when John and Mary said they might like to try square dancing and we told them they'd have to wait till September? They never brought it up again. I wonder why?

Remember what a great officer Bill was and how he stayed in the same office year after year when no one else would run. He left and never came back. I wonder why?

Remember Sam and Irma and how they would volunteer for everything, after a while people stopped volunteering because they knew if no one else

offered Sam & Irma would do it. They're gone now too. I wonder why?

Remember that club that stopped having lessons and trying to bring new members in. They said they couldn't afford to lose money on lessons. They had to close up last month. I wonder why?

Remember last fall when our club asked us to help recruit new students by taking flyers to our churches, jobs, and stores in our neighborhoods but we were too busy or embarrassed to promote square dancing. We just didn't get many new students this year. I wonder why?

Remember that guy that wanted to be a caller, he spent a bunch of money on equipment, records, licensing, and he spent all kinds of time practicing. You know the guy that donated his time to all the clubs for free demo's and was at every charity dance calling, but nobody booked him because there were plenty of good established callers in the area. Heard he quit. I wonder why.

Remember that club that had plenty of members but could never get a square together to go on banner raids or retrievals. I heard no one goes to their dances anymore but their members. I wonder why?

I've heard the numbers of Square Dancers, and Callers are going down.

I WONDER WHY?

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It's wonderous what a hug can do,  
A hug can cheer you when you're blue.

A hug can say "I love you so"  
Or, "Gee, I hate to see you go."

A hug is "Welcome back again!"  
And "Great to see you, where've you  
been?"

A hug can smooth a small child's pain  
And bring a rainbow after rain.

The hug! There's just no doubt about it,  
We scarcely could survive without it.

A hug delights and warms and charms,  
It must be why God gave us arms.

Hugs are great for fathers and for  
mothers,  
Sweet for sisters, swell for brothers.

And chances are some favorite aunts  
Love them more then potted plants.

Kittens crave them. Puppies love them.  
Heads of state are not above them.

A hug can break the language barrier  
And make your travels so much merrier.

No need to fret about the store of 'em,  
The more you give, the more there are  
of 'em.

So stretch those arms without delay  
And give someone a hug today.

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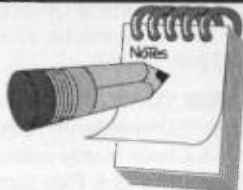


# WHAT'S AHEAD

Now your club anniversary dance can be listed in *What's Ahead!* If your celebrating a 5<sup>th</sup>, 10<sup>th</sup>, 15<sup>th</sup>, etc. anniversary, send us your information.

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

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



## NATIONAL CONVENTIONS

### U.S.A.

Jun 21-24, 00 Baltimore, MD (49<sup>m</sup>)

Jun 27-30, 01 Anaheim, CA (50<sup>th</sup>)

Jun 26-29, 02 St. Paul, MN (51<sup>st</sup>)

### CANADA

Jul 20-22, 00 Vancouver, British Columbia

Jul 18-20, 02 Saint John, New Brunswick

### AUSTRALIA

Apr 20-24, 00 Geelong, Victoria

Sep 8-10, 00 Perth, Western Australia

Jun 7-11, 01 Tamworth, New South Wales

### NEW ZEALAND

Jun 2-4, 00 Wellington

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

28-29 **NEW HAMPSHIRE** - New England S&RD Convention, Center of New Hampshire, Manchester. Art & Marge Dugas; 603-623-8566

28-29 **NORTH DAKOTA** - ND S&RD Convention, Washington Elementary School, Fargo. Bev & Jim Stone, 16660 County Road 10, Barney ND 58008; 701-274-8274

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

29 **NEW YORK** - 2000 Clinton Festival, Clinton Central School, Clinton. Red Bates, M Callahan, E Foote, D Schweitzer, E Midlin, C Worlock. Paul & Barbara Credle, 10687 French Rd, Remsen NY 13438; 315-831-3464

## APRIL

2 - **CALIFORNIA** Benefit Dance for Diabetes, Ahameim. Joyce Goodman, 949-661-6345

6 **TENNESSEE** - Greater Memphis S&RD Assoc. Handicap Benefit Dance, Frayser-Raleigh Senior Citizens Center, 3985 Egypt-Central Rd, Memphis. Yvone Johnson, 7105 Greenbrook Pkwy, Southhaven MS 38671; 662-342-2714

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

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

## MAY

# Ah, Spring...

*American SquareDance, April 2000*

5-7 **NEVADA** - Silver State S&RD Festival, Reno. Info: 775-673-2557. Registration: Sherly Carrick, PO Box 7413, Reno NV 89510; 775-673-2547; sher@softcom.net

5-7 **NEW YORK** - Dancing at the Shade - SD Weekend, Greenville NY. Gerry & Chuck Hardy calling. Maureen Wall cueing. MS & Plus program - two halls plus much, much more. Details - 800-584-3453 or cdhardy@aol.com

11-13 **ONTARIO** - Toronto and District International S&RD Convention, Brock University, St. Catharines University. Dorothy Budge, 2345 Kipling Ave #905, Etobicoke ON M9V 3A7 CANADA; www3.sympatico.ca/jerry.callen/t&d

12 **NORTH CAROLINA** - 40<sup>th</sup> Anniversary - The Skyland Twirlers S&RD Club, Asheville. Featured caller Tony Oxendine and 36 year club cuer Edna Anderson. Info: Peggy & Ken Maultsby, 828-683-9496

12-13 **CALIFORNIA** - Spring Jambo-ree, Lodi Grape Festival Grounds, Lodi. Joe & Sharon Boyajian; 209-887-2868; BOYRCH19@aol.com

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

19-21 **KENTUCKY** - Kentuckiana SD Festival, Kentucky Fair & Expo Center, Louisville. Bob & Doris Stone, 902 E Maple St, Jeffersonville In 47130 812-283-6397

19-21 **MICHIGAN** - Northwest Michigan S&RD Council Annual Spring Festival, Grand Traverse Civic Center, Traverse City. Richard & Betty Mansfield, PO Box 514, Grayling MI 49738; 517-348-8562

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

## JUNE

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

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



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9-10 **IDAHO** - Idaho State S&RD Festival, West Minico Jr High School, Paul. Kinda Helms PO Box 303, Jerome ID 83338

9-11 **MINNESOTA** - Minnesota State S&RD Convention, Convention Center, St Cloud. Stan & Joyce Severance, 12<sup>th</sup> St, Windom MN 56101; 507-831-4417

15-17 **WISCONSIN** - National Advanced & Challenge Convention, Four Points Sheraton Hotel, Milwaukee. Ed & Marilyn Foote, 140 McCandless Dr, Wesford PA 15090

16-17 **CALIFORNIA** - Cup of Gold, Sonora Fairgrounds, Sonora. Adrienne & LeRoy Carter, PO Box 242, Groveland CA 95321; 209-962-4147

16-17 **WASHINGTON** - Washington State SD Festival, Port Townsend. Howard & Dora Krutolow, Festival 2000, PO Box 3715, Sequim WA 98382; Phone 360-683-2711; mailtodhkrut@prodigy.net; www.squaredance-wa.org/state.htm

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

29-7/2 **OREGON** - Oregon 2000 Summer Festival, Pentleton. Dave & Jodene Hughes, 503-472-9173; dhughes@onlinemac.com



*American SquareDance, April 2000*

## JULY

2-8 **WYOMING** - Lloyd Shaw Foundation's Rocky Mountain Dance Roundup, University of Wyoming, Laramie. Squares, Rounds, Contra, Folk, plus English, Scottish, Ballroom, Swing. Bob & Allyn Riggs, 7683 E Costilla Blvd, Englewood CO 80112-1211; 303-741-6375; RLRiggs@aol.com

7-9 **CALIFORNIA** - Annual San Diego Contra Dance W/E, University of San Diego, San Diego. Contra, Quadrille, English country, folk & round dancing, plus special events and after parties. Paul & Mary, PO Box 897, Running Springs CA 92382; 909-867-5366

18-19 **NORTH CAROLINA** - North Carolina F,R&SD Federation State Convention, North Raleigh Hilton, 3415 Wake Forest Rd, Raleigh. Ralph & Ann Korngay, 138 Mohican Trail, Wilmington NC 28409; 910-392-1789; sqdoc@wilmington.net

19-22 **NORTH CAROLINA** - International Round Dance Convention, Winston Salem. Ralph & Joan Collipi, 122 Millville St, Salem NH 03079.

20-22 **CANADA** - Convention 2000 Canadian Square & Round Dance Conv., Vancouver, British Columbia. PO Box 2440, Vancouver BC, Canada V6B 3W7; conv2000@squaredance.bc.ca www.squaredance.bc.ca/conv2000.html

20-22 **GEORGIA** - Handicapable Convention, Ramada Inn, 500 Merrimac Trail, Williamsburg. Jim & Sherry Bush, PO Box 240, Calvary GA 31729; 912-872-3155; fax 912-872-3198; bushbaby@planttel.com



21-23 **WISCONSIN** - Wisconsin S&RD Convention. Mike & Edie Tuesdale, REgistration, 222 W 14 Ave, Oshkosh WI 54901; wiconv2000@usxchange.net

28-30 **ILLINOIS** - Illinois S&RD Convention, Peoria. Peoria Conventnion & Visitors Bureau, 403 NE Jefferson, Peoria IL 61603.

## AUGUST

4-6 **WEST VIRGINIA** - Annual West Virginia Convention, Wesleyan College, Buckhannon. George & Pat Cumberledge, 204 Macks Dr, Elkview WV 25071; 304-965-5563

9-12 **WYOMING** - USAWest Square Dance Convention, Casper. Mel & Carol Ford, 93 Calypso, Casper WY 82604; 307-266-1421; caromel@caspers.net

11-12 **PENNSYLVANIA** - Pennsylvania S&RD Convetnion, State College, PA. Dave & Janet Baker, RR2 Box 587, Martinsburg PA 16622; 813-793-4443; jan8xfire@alo.com

17-19 **TENNESSEE** - Tennessee S&RD Convention, Gatlinburg Convention Center, Gatlinburg. Dance Data, 110 Wilson Ave, Clinton TN 37716; d.leever@juno.com

18-19 **MICHIGAN** - Michigan S&RD Convention, Grand Rapids. Lori & Paul Way, 286 W Mount Hope Hwy, Grand Ledge MI 48837; 517-627-7667.

24-26 **GEORGIA** - Jekyll Island Jamboree, Comfort Inn, Jekyll Island. Bob & Viaian Bennett, 2111 Hillcrest Dr, Valdosta GA 31601; 912-242-7321

**HAPPY  
EASTER**

## SEPTEMBER

8 - 10 **AUSTRALIA** - International SD Festival Perth 2000, Challenge Stadium, Stephenson Avenue, Mount Claremont, Perth, AUSTRALIA. Info: Bob Tanner; 61-8-9458-6958; fax: 61-8-9458-6958; tamin@wongan.agn.net.au; btanner@webace.com.au; www.webace.com.au/~squareda

## NOVEMBER

12 **NEW JERSEY** - Northern New Jersey SD Assoc Annual Mini-Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi 973-256-1647; Jim & Joyce Kelly 908-658-4271

17-18 **TENNESSEE** - Mid-South S&RD Festival, Memphis. Jim & Doroathy Bobo; 901-754-2409; JBOBO1230@aol.com

19 **MASSACHUSETTS** - Springfield Area Callers and Western Massachusetts S&RD Assoc 25th Fall Festival, Bellamy School, 314 Pendleton St, Chicopee. Fran Vivier, 31 North St, Granby MA 01033; 413-467-3352; fran.gloria@the-spa.com

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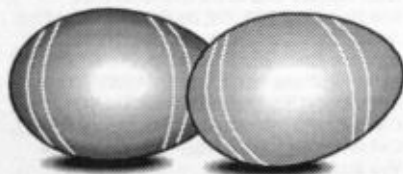
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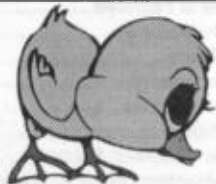
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