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AMERICAN 
SQUARE DANCE

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Ed & Pat Juaire

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FROM THE EDITORS

ED & PAT JUAIRE

FALL SPECIALS

We know - we know! It isn't even summer yet (at least not in the north hemisphere where we are located). We all must think how we might attract new dancers into our recreation. Even those successful clubs and callers who use the Multi-Cycle still need some form of promotion and preparation is an important part of recruitment for them as well.

The best form for attracting new dancers has always been word of mouth. When one person is infected with the fun of square dancing, they will tell their friends. And we know from past practices how this will then attract others to try square dancing.

But do you offer any "Fall Specials?" We've never thought that we should give away our recreation. There is a strong feeling that if you pay for something you will have a better



respect for it. So why not have a "Half Price Night," a fun night with a meal and dancing for \$5 or \$10 per person? Just check out the ads in your area papers, radio or television. You'll get many ideas on how to package that first night to introduce square dancing to your friends and strangers.

And if you don't do your function at night, call it the fun day or whatever you feel but make it special - and at a reduced price. We all love to save something but if you offer square dancing for nothing... well you get the point. We have a recreation with a value and nothing of value should be given away free. It loses its value altogether.

See you in Baltimore and
Happy Summer Dancing!

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Sincerely,

*Darrell Newell
Beaverton, Oregon*

Ervin Gross

I read in your April Magazine, with great sadness, that Ervin Gross passed away. Gary Johnston wrote that he helped develop the Yak Stack in 1961. I'd like to embellish on that, since Erv is one of the people who is responsible for square dancing as we now know it today. Even when he was still actively

dancing, in Massachusetts and then in Florida, his modest manner kept those who knew him from fully appreciating his contribution, and now very few people have any idea who he was and how important he was to our hobby. I'd like to help at least a few more people appreciate what this man did for us.

Ervin was an acoustics engineer. As best I can remember, he worked for General Radio (later GenRad) in Massachusetts, and was a fellow in the Acoustics Society of America. He understood acoustics, acoustic instrumentation, and how to design things that accomplished jobs that needed to be done. In square dancing, high fidel-

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ity sound is desirable, but more importantly, sound that can be heard and understood, even in halls that were not designed for good acoustics, is absolutely essential.

The column speaker (speakers arranged in a column shaped enclosure) has the property of focusing the sound so that it projects to where it is needed and suppresses sound in the directions that are not desirable (such as greatly reducing the sound bouncing off of the ceiling that causes echoes). When I started calling, I was a young, frugal engineer, and my first column speaker was homemade. It greatly improved things over the box I had been using, but there were still many times when I

could not be heard. I remember calling a dance in New Hampshire and having a real problem with the sound. Another caller in the hall said that he had a Yak Stack in the car, and I could use it if I wanted to. I figured I had to try something, even though I knew that my column should do as good a job as could be done in that particular hall. Well, the rest of the dance went smoothly. With the Yak Stack, the dancers could finally hear what I was saying! At that point I learned that there was much more to a column speaker than just a column of speakers.

I did research and found out what many of the additional design features were. I also had enough money set

aside by then to buy a Yak Stack, but still wasn't convinced that it was anything more than a lucky shot at putting speakers in a column enclosure. Again, to save money, I didn't have the Yak Stack shipped to me, but picked it up at the factory. The factory was Ervin's family room at his home in Harvard, Massachusetts. When I picked up the speaker, Erv was gracious enough to spend about two hours with me, answering all sorts of questions. I found out that not only did he know about all of the design requirements that I had researched, but lots and lots more. The Yak Stack was not a lucky guess. It was a very well engineered and designed work of art.

Purchasing a Yak Stack was a milestone in my calling career. Designing and building the Yak Stack was a milestone in the evolution of square dancing. Getting to know Ervin Gross as a friend was a milestone in my life. My only contact with Erv since he moved to Florida has been visiting with him at the Yak Stack booth at the annual CALLERLAB Convention and I will greatly miss that this year. Even if you never had the opportunity to meet him, please remember Ervin Gross the next time you are dancing in the back of the hall and do a successful Allemande Left.

Best regards,

Don Beck
Chilmark, MA
donbeck@alum.rpi.edu

Skiing Square Dance Logo?

To All Square Dancing Skiers,

While on the ski lift February 29, in Park City, Utah, I realized I knew very few square dancers who skied. Perhaps there were some of you on the hill with me.

Wouldn't it be nice if skiing square and round dancers wore a "LOGO" on their parkas? We could then recognize each other quite easily. I suggest the patch be on the back of the jacket, on the upper left shoulder area.

I am applying a square/round dance symbol to my jacket now. Perhaps we should start a skiing Square Dance Club.

Sincerely yours,

Dean Hagmann
W Richland, WA

Thank You

Thank you for the subscription card. I've missed your magazine. I've been so busy with dancing and our youth group at church, that time just got away from me.

Thanks again

Wendy Brook
Niles, MI

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ASD NEWS

50th National Square Dance Convention - California's Pre-Convention Dance

The house was rockin' and the joint was jumpin'! It's the best way to describe California's Pre-Convention Kick-Off Dance held Saturday, March 4, at Anaheim's Convention Center Arena. A major step in preparation for the upcoming 50th National Square Dance Convention (NSDC) next year, this special event was fueled and ready for ignition. There was lift-off with all systems "go!"

Wet weather could not dampen the spirit of over 2,000 eager square and round dancers from doing what they do best - dancing and having fun. They filled the arena floor with color, movement, and smiles. Old friends renewed acquaintances. The atmosphere was definitely upbeat and electrifying making this Pre-Convention mission a huge success.

Opening ceremonies were conducted by Don & Rita Fields, Program Chairman, who introduced Steve & Sharon Baysinger, General Chairmen for the 50th NSDC. The invocation was delivered by Father Leo Baysinger, the General Chairman's brother. The Baysingers followed with introductions of the National Executive Committee.

Varene Anderson was given a standing ovation as she gracefully walked across the arena floor to the stage area. Varene, along with her late husband Carl, were the General Chairmen of the First NSDC held in 1952 at Riverside, California. Considered the First Lady of National Square Dance

Conventions, she and her husband served many years on the NEC.

The Convention committees from Baltimore, Maryland, St. Paul, Minnesota, and Oklahoma City, Oklahoma, were also introduced.

A special tribute was made honoring Bob & Rita Byram. They were formerly the General Chairmen of the 50th NSDC. Bob passed away last fall before he was able to realize his personal goal of 6,000 Early Bird applications, a goal which has been exceeded.

For the first time, a unique outline displaying the state of California was unmasked by California's own Marching Band made up of Committee members. The California Country Cruisers, an exhibition group of talented young line dancers, demonstrated various routines to everyone's pleasure.

The lively music of the popular Ghost Riders Band kept the arena packed with dancers. Master of Ceremonies, Mike Seastrom, did a superlative job calling. Buddy Weaver and Ernie Kinney were also at their usual best. Other outstanding callers for the evening were John Reitmajer, Dennis Young, Pat Carnathan, Charlie Robertson, Paul Moore, Scot Byars, Paul Hagan, Dennis Callin, Bill Gipson, and Jim & Sharon Rammel. Cueing the round dance portion were local favorites Leroy and Pat Rardin, Jerry and Darlene Miller, Gus and Lynn DeFore, and Bob Malthouse.

The tremendous turnout under adverse weather conditions reflected the strong heartbeat of square dancing in California. If you missed this dance,



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you missed a good one. Plan on similar excitement for fun at Baltimore's 49th NSDC in June. Subsequently, make preparations to attend St. Paul's Pre-Convention Dance next spring as an Early Bird applicant.

Proceed then with your final arrangements for a June 2001 docking at Anaheim to enjoy a California classic.. the 50th National Square Dance Convention.

JOIN US FOR FUN IN 2001.

*Al Manzey and Georgia Shaw
Directors, Local Publicity
50th NSDC*

City of Hope Dance

On Sunday, February 20, the 10th Annual Square Dance Jamboree was held in Glendale, California to raise money for the David Saul Heck Chapter of the City of Hope. Over \$15,000 was raised this year, the best ever, all going directly to treatment and research to help in the fight against Cancer, Diabetes, HIV/AIDS, and other life-threatening diseases.

This dance is organized each year by Max & Shirley Newman, of Granada Hills. David Saul Heck was Shirley's son and was killed in an automobile accident caused by a drunk driver. In his memory, Max & Shirley began these

dances in 1991. The dances are sponsored by the Valley Trailers Square Dance Club of Northridge, one of the clubs that Max & Shirley belong to.

A feast of delicious foods was donated by over twenty-two restaurants from the surrounding area. Callers and cuers who donated their time and talents to this affair were Mike Seastrom (the M.C.), Melea Linder, Marv Linder, John Reitmajer, Charlie Robertson, Rod Shuping, Buddy Weaver, Ray & Sara Garza, Cindy Mower, and Ron & Nancy Yanke. Silent auctions, drawings, vendors, and Purple Heart Squares added to the fund raising success and enjoyment of the five-hour dance.

*John Nash
Valley Trailers Square Dance
Club
Northridge, CA*

Lamoille River Swingers celebrates their 25th Anniversary

It was the fall of '74 when a few couples having decided they wanted to bring square dancing closer to Morrisville, Vermont, met to accomplish this dream. It was perfect timing. A hall was easily located. At the same time, Bucky Tenney

who had been working at developing his square dance calling skills, was ready to try his hand at teaching others to square dance ...and on January 7, 1975 Mud City Stompers was born! Recruiting efforts produced a first class of 41 students followed the next season with a class of 29!

Although "mud season" is Vermont's fifth season, in time the club decided to change its name to "Lamoille River Swingers" using the covered bridge as its logo. When you ask Bucky Tenney, who after twenty five years is still their club caller, for special Lamoille River Swinger memories, he'll say his fifth class when his wife, Joyce, was among the solo students. Over the years, round and line dancing have been added to their program with both Bucky & Joyce cueing.

Lamoille River Swingers celebrated their 25th anniversary in January with a celebration that brought many dancers from New Hampshire, Canada and Vermont for a delicious catered dinner with even more people coming later for the evening festivities and dance. Publicity, pictures and scrapbooks covering the past twenty five years of club activities were on display

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for all to peruse. Special plastic needlepoint coasters were made for all attendees as well as numerous 25th Anniversary theme door prizes awarded in creative ways between tips.

In honor of this auspicious occasion Jeanne & Brien Ducharme created a double square cake artfully decorated with a frosting covered bridge. Dottie & Bob Moran, LRS's second presidents, designed a new blue and white attractive club costume that features an enlarged cross-stitch replica of their badge on the overlay worn by the women.

Wagon Wheelers North Carolina

The Wagon Wheelers of Shelby, North Carolina, made Tar Heel square dancing history February 19 when its members hosted the winter dance of the Folk, Round, and Square Dance Federation of North Carolina for the 35th consecutive year. Almost 200 callers, cuers and dancers attended the quarterly dance at Shelby City Park, its site for each of the past 35 years. The dance is one of four Federation dances held each year at

various cities in the state.

For most of these years planning for this dance has been the responsibility of club members Boots & Marie Collins, who are still active in the club, one of the state's oldest. Recently members of the Shelby club conferred the title "honorary members" upon Boots & Marie. In December, 2000, the Wagon Wheelers will host its 40th annual Winter Wonderland dance, a two-day event at Shelby City Park featuring national callers.



Long-time Wagon Wheelers members Boots and Marie Collins recently became honorary members of the Shelby, N.C. club.

In March, 11 men and women graduated from a mainstream class taught by club caller Bill Stroupe. Club members hope to

begin another class in April. Including the new members who graduated in March, the club has a membership of



Club treasurer Tom and Joanne Webb examine the program for the Winter Federation dance hosted by the Wagon Wheelers for the 35th consecutive year.

approximately 40. Regular club dances are held the first and third Saturdays of each month at the Cleveland County Office Building in Shelby. The round dance cuer at these

dances is Coleen Hawkins.

Current club officers are: Arnold & Janice Horn, president; Jesse Thatcherson, vice-president; Arnie & Louise Griggs, secretary; and Tom and Joanne Webb, treasurer. "Our plans are to continue hosting the Federation Winter dance for the indefinite future,"



Dancers for the past five years, Arnold and Janice Horn are serving their first year as Wagon Wheelers president.

the Horns declare.

*Al Stewart
Greensboro, NC*

Joe & Rosa Griffith

For almost 45 years, Joe & Rosa Griffith have been calling square and round dancing, 25 of them as members of the Wheatland Whirlers Square and Round Dance Club. Co-emcee at the 25th Club Anniversary celebration, Ken Wong, thanked Joe & Rosa for giving the "gift of music and dance" through their dedication to dancing for 44 years of calling which prompted one person to note "He's got the magic."

Callers Joe & Rosa Griffith started the club, although they started square dancing in Flin Flon, Manitoba, in 1954. Joe started calling for the Sashay Square Dance Club in Flin Flon in 1956 and also started a club at Cranberry, Portage. He has called in Lynn Lake, Swan River and Killarney in Manitoba and Whitewood in Saskatchewan. He even taught basic dancing to school children in Creighton, Saskatchewan. The Griffiths moved to Strathmore in 1974 and started the Wheatland Whirlers Square and Round Dance Club where Joe has been the caller ever since. He started clubs at Lyalta, Vulcan and Torrington. He is currently caller for Strathmore plus the Big Hill Country Dancers in Drumheller, and has the Merry-Go-Rounds round dance club and teaches up to phase three. He has also taught Plus square dance lessons in the spring. Joe and Rosa have participated as caller couple at annual Alberta square dance conventions and have been on the program at the Penticton jamboree for nine years. Joe helped organize the program for the 1986 National Convention held in Calgary and the Alberta 1993 convention held in Strathmore in 1993 and again in 1999. Joe helped and served

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June 22-26

with the square dancing programs at the Banff Institute when it was in existence and served on the executive committee of the Calgary Callers and the Alberta Callers Association.

He is a member of CALLERLAB and Roundalab. Joe & Rosa were one of the several couples of the Wheatland Whirlers who participated in the opening ceremonies of the 1988 Olympics and 1997 Police Fire Games. They have been guest instructors for both square and round dance clinics at various locations in the three western provinces. Joe & Rosa received the Alberta Rose Award in 1995 which is given to couples in recognition of outstanding contribu-



tions to the square dance activity in Alberta.

While dancing is their passion, the Griffiths also like to be involved in their community. They organized the entertainment for the Flin Flon Trout Festival and Churchill Excursion and instrumental in getting the swimming pool built in Whitewood. Joe has entertained at hospitals, extended care, senior citizen manors, school and shopping malls in various communities and is always cheerful and willing to provide entertainment at community functions.

They are very much a "family couple" who are proud of their two daughters. A number of presentations and tributes were made to Joe and



Rosa during the celebrations including a presentation by Deputy Mayor Jose Wiggins and Gwen Schneider

(Mayor's wife) and club presidents

Martin & Muriel Glazerman.

Clubs from Calgary and other areas sent representatives, with more than 235 people attending who gave a standing ovation to the couple for their dedication.

Wheatland Whirlers Celebrate 25 years

The Wheatland Whirlers Square and Round Dance Club of Strathmore, Alberta, were dancing again last February but this time it was in celebration of 25 years of existence. Friends from surrounding clubs joined in marking the occasion and the surprise of the evening was the additional recognition of callers Joe & Rosa Griffith who started the club and their 44 years of calling.

It was the Griffiths who in the fall of 1974 wanted to form a square dance club. The club started with 29 "would-be" dancers converging on the school. The dancers became charter members and three couples are still active members. The Griffiths dance and call while charter members Dave & Eileen Drummond and Roland & Irene Hanson can still do-sa-do with the best of the newcomers.

An organizational meeting to elect a slate of officers was held that first October. Bryce Dougan was elected as president and Irene as his assistant. The first official meeting was held in November and the first class graduation was held the same year with 28 grads. The club costume with red and white gingham gave it a distinctive country western image.

A trip by club members to a "donkey party" on the outskirts of Calgary in 1976 planted the seeds for the Whirlers to host a special dance July 31 to be

called the annual Whooper Upper square dance. The following year, the Whirlers entered their first float with dancers in the Whooper Up parade. The club has held many other special functions over the 25 years. What has been called "a thrill of a lifetime for all" occurred when the club participated in the opening ceremonies for the Winter Olympics in February of 1988.

Whooper Up Days was changed to Heritage Days in 1992 and in September of that year the costume committee presented a new club dress design which was approved by the membership and a new logo was made up. The logo is still the same today and depicts a couple dancing in a round dance with two sprigs of wheat diagonally through them and enclosed by a square with "WW" one side, depicting the 16 shoes of dances all squared up.

Founders Day Parade

The Glen Haven Dancers of Zephyrhills FL entered a float in the 50th annual Founders Day Parade on March 11. There were 110 entries and we danced a square on the float with George Varney calling and a large number of the club members marching and throwing candy and beads to the 18,000 spectators. All the dancers were dressed in black and white, the club's colors.

Send items of interest to ASD NEWS. Please include your name, address and phone number.

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S3 - JUNE 11 - JUNE 16

(PLUS)

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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
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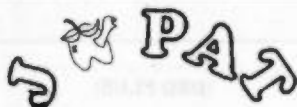
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CALLERLAB HONORS BOOK

Stan & Cathie Burdick Milestone, 1992

For many years the Burdick's have unselfishly contributed to the square dance activity, as recreational leaders, callers, and teachers, and as strong boosters of all that is good in square dancing. As former co-editors of *American Square Dance Magazine*, Stan & Cathie touched many thousands of square, round, and contra dancers, served as communicators

through their magazines, books, and personal square dance travels.

As a team they helped to inspire the birth of LEGACY, the leadership communications center of contemporary square dancing. They served many years on its board of governors as well-as a term as chairmen. For six years they served as executive secretaries of LEGACY on a volunteer basis, and jointly received its Heritage Award for distinguished service to square dancing.

As a charter member of CALLERLAB, Stan served on its Board of Governors for many years and took the office of Executive



Secretary without pay for one year. Stan has called in all fifty states and ten provinces and has taken part in many festivals and conventions. He has conducted over 160 callers courses and seminars and has recorded on a number of square dance labels.

Stan & Cathie have presented leadership clinics, together and individually, and have created many booklets having to do with the activity. They are co-editors of *Mikeside Management*, a caller note service.

In 1979 the Burdick's were presented with the American Square Dance Society's Silver Spur Award.



AS I SEE IT

bob esgood

This will be Bob's last column for now. He wants some time to complete his new book and travel.

We thank Bob for all he has done for ASD and square dancing.

Ed & Pat

In recent years there may have been many hundred of tours, cruises and cruise-tours of square dancers heading to virtually every corner of the globe, but back in the late 1950's it was a different story.

Following the second world war folks wanted to get out and see the world and tourist ventures became more and more common. Realizing the dollar advantage in group travel, agents began organizing tours to Europe and the Orient and the concept of traveling with others who shared the same or similar interests - church - fraternal - service organizations, etc. - became intensely popular.

Having gotten our feet wet in local square dance group travel culminating in a successful cruise of 53 square dancers to Hawaii in 1958, we began soon after to plan our first square dance junket to Europe. Remembering the many invitations to bring a group of dancers to Germany, France and England when we visited these countries in 1957, we felt we were ready to take the next step.

A persistent stream of letters from the overseas dancers renewing the invitations and encouragement from our local dancers was all that was

needed to start planning for our overseas venture in 1961.

We discovered many things. Travel was a specialized field and best handled by experts in the planning of programs of this type. Handling group air and ground arrangements, making deals with hotels, restaurants and special attractions was out of our league, so in a short time we had arranged for the services of a travel wholesaler. This was a specialist who was accustomed to handling large numbers of people traveling together.

Becky and I worked on plans for this project for many months. Believing that planning is half the fun, we sent out bulletins on a regular basis to those who signed up. We covered the historical and geographic descriptions of the cities and countries we would be visiting. We explained about the currency in each country and made suggestions regarding the weather and what to wear. And, by the starting date every one of our 30 square dance travelers was pretty well briefed on what was to happen.

This being the first time of anything quite like this for us, we had to use our imagination in doing the planning. In analyzing the trip once it was over, we realized that we had prepared more

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than enough.

Before our initial overseas venture Becky and I decided that we would have a certain routine when arriving in any new country. One of us would lead the group through customs and the other would take the end making certain that no one strayed, nor that we overlooked any cameras, jackets, hats, or wives. As it turned out, we were perhaps a little too over ambitious.

On the arrival in Denmark, the first stop in our first visit to Europe, Becky was to gather the troops behind her and, single file, head off toward immigration and customs, while I, feeling that my job might be the most demanding, would be the last in line. Becky took the point and the "troops" having utmost confidence in her, followed closely behind.

Telling it as Becky recounted afterwards: "I led the group up to this shack where a man was sitting behind a counter. I was quite impressed when he reached his hand out (not knowing that he really wanted to see my passport). I shook his hand (thinking this was a real nice greeting) and said, 'Good morning, sir. There are 32 of us.' A bit nonplused, I imagine, the man gave up on that and

asked, 'cigarettes?' 'I don't smoke,' I told him. Not yet completely phased, he then asked, 'liquor?' Admiring his friendliness, I smiled and said, 'I don't drink.' Then, as I remember it, the official just let us all through."

I'm sure that all the passports got stamped, but I doubt that our dancers, who must have been quite impressed by that time, were held up any longer.

Even though we had carefully planned everything every step of the way, some of the things that happened on that first trip were a surprise, even to us.

For instance, upon landing at England's Heathrow airport outside of London, we were welcomed by our tour guide, (whom at the time we didn't know was an old friend of our travel agent). Once loaded along with our luggage on the bus, we set out on some local sightseeing enroute to our London hotel.

Passing miles of beautiful countryside we pulled into a long driveway leading to an impressive manor house. Stopping at the entrance we were met by a manservant, the cook, and the gardener. Our driver, who turned out to be the master of the house, invited us to



Dick Duckham



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come inside. Tables and chairs had been set for us out in the rear garden and tea (high tea, at that) was served.

We were encouraged to tour the house, and then, as we were about to head back to our coach, the gracious host/coach driver announced, "Now, it's your turn. We know you're American square dancers - won't you dance for us?"

How could one say no? We were not dressed for dancing - had no sound system, no records, and the only dance surface was the lawn. But, somehow we pulled off a bit of a dance for which our hosts seemed most appreciative.

"Now it's your turn," we said. And our people accompanied the lady of the house, our driver, the cook, a maid, the gardener and three neighbors, (as well as the postman who just happened by), and we ad-libbed a most unusual square dance.

By the time the three weeks were

over it was evident that one could plan only so much ahead of time. The great fun often came from those things that were not planned ahead and had just came into being extemporaneously.

I remember a special occurrence as we hosted several squares of local dancers in our hotel. Following the last square of an exceptionally friendly evening, and almost as though on signal, all our ladies simply slipped out of their petticoats (they were still modestly dressed in square dance outfits), and each one selecting one of their overseas counterparts, presented that person with a petticoat - an item that was incidentally difficult to obtain in that country.

We learned a great deal on that initial tour. We included everything in the price, all breakfasts and dinners and many lunches, all the tipping and taxes, all the sightseeing - first class hotels and even the group photograph - and took special care in avoiding

nickle-and-diming the participants.

The complete 3-week package cost each person \$975, including round trip air. Compare that with the price of travel today even for a two week trip.

We learned more with each square dance group tour we set up. But, because it was all new for us, that initial venture stands out as something very special.

AFTER PARTY **Clapping** **Contest**

We may get our uppers and our lowers mixed up a bit trying to explain how this stunt works, but please don't let us discourage you from trying it. It's lots of fun and it's far less difficult to do and explain in person than it is on paper.

Let's start with the simplest denominator: two people. Have them face each other. On Count No. 1 each person will clap his own hands in front of him. On Count No. 2 each person will clap both hands of his opposite across from him. On Count No. 3 each person will clap his own hands together in front of him again and on Count No. 4 each person will clap his own hands behind his own back.

Count it out loud for them so they'll stay on beat. This is the routine and must be done in a rhythmic pattern - 1, 2, 3, 4.

Now take four couples and have them face their partners in two straight lines. Work the same routine with them until they feel comfortable. It will only take a moment or two.

Next have the first couple continue as they have learned the clapping

routine but have the second couple wait on Count No. 1 and start the identical routine on Count No. 2. In other words, on Count No. 2 they will clap their hands in front of them, on Count No. 3 they will clap their opposite's hands across from them, on Count No. 4 they will clap their own hands in front of them and on the second call of Count No. 1 they will clap their own hands behind their own backs.



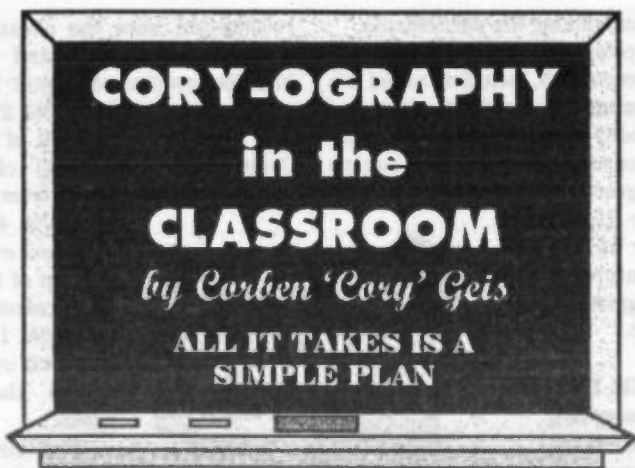
The third couple will wait two counts

and start the routine on Count No. 3 and the fourth couple will wait three counts and begin the original routine on Count No. 4.

As soon as the rhythm procedure is working smoothly, and again it should only take a few moments, have the same four couples form a square, then have the four ladies grand chain across from each other. Now, do the same routine that you practiced in a line. Remember couple number one begins on Count No. 1, (leaning slightly into the center when clapping hands with partner, but leaning out the rest of the time to make room for the others), couple two waits one count and so on. The trick is to keep the rhythm up so that one couple is always clapping their opposite's hands in the center of the circle - but only one couple at a time.

If you find you've chosen eight expert individuals, begin to pick up the rhythm a bit as you count out loud 1, 2, 3, 4.

Good luck. We'll unglue our gums now. 🍬



You are a caller and you receive a phone call from a teacher who is interested in introducing a square dance program in several area schools. You are excited. Then you get the story you don't want to hear. The teacher says something like "we started teaching the students last month on our own." Your excitement level starts to drop. The teacher then says that they have not used any music because they do not like using the old records. Just by talking on the phone, you realize that the teacher has mistakenly taught square dancing.

The teacher has no specific curriculum and was just trying to remember how they learned in high school. The reason

they called you is because everyone is getting frustrated. Now what?

First of all, to avoid this entire situation, try this. Sometime this summer, draft a really nice looking dance plan for the schools. Enclose a cover letter and be sure to use attractive letterhead and eye catching paper.

Send three copies to the school. One in care of the gym teacher, one to the principal and one to an art or music teacher. This way the school receives it 3 times and 3 different people see your letter. Now, you might just be able to set something up before the teachers try to teach square dancing their way. This is vital. The professional caller must teach from start to finish. 🍀

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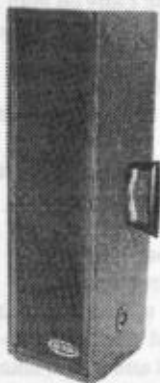
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EASY LEVEL

BOB HOWELL



Following is a quick-teach routine suitable for any warm summer evening. It is a Scottish dance called ---

GIE GORDONS

Formation: Couple facing LOD around the dance floor. Lady on man's right in Varsouvienne position. (Man's right arm extended behind ladies back at shoulder level. Left hands joined in front.

Music: Gie Gordons. Folkraft 1162; Windsor 4607

Routine: NOTE: Directions are same for both man and lady, except when specially noted.

- 1-2 Beginning left, walk four steps forward in line of direction. On fourth step pivot clockwise to face reverse line of direction. Lady is now on man's left.
- 3-4 Continue walking backwards in line of direction four steps.
- 5-8 Repeat action of measures 1-4 in reverse line of direction.
- 9-12 Man beginning left, takes four two-steps in line of direction, as lady, beginning right, turns clockwise under man's right arm four two-steps. Or man, beginning left, lady right, pas-de-basque out and in and man takes four walking steps in line of direction as lady turns twice clockwise under man's right arm.
- 13-16 Closed position. Man beginning left, lady right, take four two-steps turning clockwise, progressing in line of direction. Or take two two-steps turning clockwise, then man walks four steps forward progressing in line of direction as lady twirls under raised right arm. Assume Varsouvienne position.

NOTE: This dance may be done with inside hands joined instead of Varsouvienne position.

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ROTATING TUNNEL

Formation: Square

Music: Any peppy hoedown tune

Routines:

1st couple bow and swing

Then separate go round the ring

Lady go right, the gent other way

Swing with person across the way

Swing 'em high and swing 'em low

Then join the side and away you go

Forward eight and back away

Active couple swing and sway

Other six forward march with hands held high you form an arch

The swingers now will duck on thru

And swing at the other end of the tunnel you do

Now as they swing, the tunnel rotates

Just 1/2 way round and don't be late

The swingers duck back and swing once more

While the tunnel rotates to their side of the floor

Swingers again duck thru to home and everybody swing your own

Then promenade.



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Peter Howarth of Bristol, England sent along the following dances which I have enjoyed dancing. They appear in the column this month just as written with the British spelling in some instances. His first offering is a square which he has entitled - - -

STARBURST

Formation: 4 Cpl. Square Set

Music: 7 x 32 jigs or reels

Routine:

Opening, Break and Closing Figures

- A1 Walk around your corner, See-saw your partner
Four men star right
- A2 Turn corners by left, turn partners by right
Four ladies star left
- B1 DSD partners, pass by: Allemande left corners
- B2 Promenade partners

Figure - When led by heads (Sides fwd and back etc when they lead the figure)

- A1 (Heads) fwd and back : (heads) separate, meet the opposite behind the (sides) and star thru' while the (sides) square thru 3 hands to finish facing the outside pair.
- A2 Ladies chain : In fours make a star, balance in and out and star right halfway.
- B1 Centre 4 star left halfway, in fours star right halfway : Ladies hang on and chain over
- B2 Promenade the opposite (original corner) back to gents place

Sequence

Opening Figure, 2 x Hds, Break, 2 x Sides, Closing Figure

At A1 in the O, B, and C figures, Walk around corner - Pass by Right Shoulder and see-saw by passing left shoulder.

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 DR-9011 BELLS/BAHAMAS HOEDOWN (hoedown)
 DR-9010 I GET OFF HERE / POOR MAN'S LINCOLN (hoedown)

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 PR-1120 GOTTA GET AWAY by Johnnie Scott
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 OR-65 CRYSTAL CHANDELIER by Dick Neumann
 OR-63 YOU'RE MY JAMAICA BY G. Bible
 OR-43 SAILING (43rd Harmony) by D. Levitt
 OR-3009 PICK THAT COTTON / GRUBBY HANDS (hoedown)
 OR-3010 COWBOY SUIT/JUST GOTTA GET AWAY (hoedown)



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Take a  at what is just released...

It's Alright

Phase IV - Jive - Coll. 607- Alright You Win by Peggy Lee - B & C Goss. A release of a jive by the Goss'. Excellent jive because it contains so many of the III/IV figures. Windmills, spanish arms, triple wheel, fallaway throwaway.

Fever 2000

Phase II - Two Step - Coll 6074A or Cap. F3998 by Peggy Lee - H Hanna. Wonderful music and nicely written. A vue and cue for the dancer, has lunge & twist, and lace up, and scoot.

Bambino Foxtrot

Phase VI - Foxtrot - Roper 307B Ciao Ciao Bambino - P & B Barton. This record should be slowed down as the choreographer has noted. Figures included rumba X, traveling contra check, zig zag, whiplash. Written for the dancers schooled at Phase VI, we would place in soft Phase VI category.

I Can Cook Too

Phase V+1(Curly Whip) - Jive - STAR 114 - D & L Hichman. Catchy music accompanies this routine. We like the lindy catch into a she go, she go. Interlude has face loop and bump and boogie walks.

When Forever Has Gone

Phase VI - Waltz - SP-344 - P & M McGee. We enjoyed dancing this routine. It flows so well. It is a soft Phase VI waltz, and music and choreography blend well for a very nice waltz.

Hava Nagila

Phase II - Two Step - Special Pressing- O & B Cibula. Looking for a fun, fun Phase 2, here 'tis. It is a vue an cue and the dancers loved it, they just sang along with it.

Somebody To Believe In

Phase II+1(Fishtail) - Two Step - Lamon 10183 by Vanessa Parker - N & D Baldwin. A Phase II 2 step with no surprises.

Baubles, Bangles & Beads

Phase II - Waltz - Windsor 4714A - D Sanders. Phase II waltz with no surprises. Ends with dip, twist and kiss.

Feelin' Groovy

Phase II+1(Side Stairs) - American Pie 9015 by Harpers Bizarre - L & W Harris. We enjoyed this routine, it has in the intro the lady in vars. position. Other than that, a goody for your record box, catchy music.

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Bimbombey

Phase II - Two Step - Coll. 0244 by Jimmie Rodgers - M Molitoris & M Callahan. Good vue and cue, basic 2 step figures, pure vanilla.

San Francisco

Phase III + 2 (Dia. Turns & Open Telemark) - Foxtrot - Roper 288 - M Molitoris & M Callahan. Nice to see a Phase III foxtrot like this one. It has Chasse's, impetus, foxtrot vine, hovers, ending is a back corte.

I Hadn't Anyone Till You

Phase VI - Foxtrot - Limited Press #427861-A - K & I Slater. The vocal on this is Doris Day, it is so great. The routine is excellent. Some of the amalgamations are diamond turns into a double top spin. Double open telemark into a traveling hover cross. This one is here to stay, it's a winner.

Swinging Down The Lane

Phase II + 1 (Strolling Vine) - Two Step - MGR 051 or MacGregor 5000 Swinging Hand In Hand - L & B Auria. Wonderful music to a basic 2 step. Put this one in your record box.

Midnight

Phase III+2(Drag Hesitation & Chair & Slip) - Waltz - Hi Hat EN-017 Midnight Waltz - C & L Lovelace. The music on this is haunting, we really like it. They have written an alternate part B, which makes the level a little harder than the easier part B in the cue sheet. We enjoyed both versions and found they can be used at the Phase III/IV level. Dance is well written.

You're My Best Friend

Phase II+1(Strolling vine) - Two Step - MCA P-2765 by Don Williams - B & R Young. Listen to the words on this record, it is so nice. The routine has a trav. box, Left turning box, ending is wrap and snuggle...not too tight.

Seattle

Phase II - Two Step - RCA 447-0858 by Perry Como - C Burger & A Ritchie. Easy Phase II, no surprises, good music with Perry Como singing.

Linger Awhile

Phase II - 2 Step - Grenn 14274 or 17250 - H & J Walstra. This is a vue and cue, no surprises.

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Waltz of the Roses

Phase II - Grenn 37020 - Waltz - H & J Walstra. Pure vanilla waltz written to nice music.

Miss You Tonight

Phase IV - Waltz - Grenn 17104 - Tonight Missing you - J & P Kincaid. Nice waltz to good music. Drag hesitation, impetus, weave, box finish. A very useable routine.

My Love Cha

Phase III+1(Alemana) - Cha Cha - Coll. 6048B Put a Little Love In Your Heart by Jackie DeShannon - M Seurer. Good beat, nice basic Phase III cha cha, New Yorker, spot turns, alemana, time steps, peek-a-boo chase. A very enjoyable routine.

Easter Parade

Phase II+1 - 2 Step - MCA 85012 by Guy Lombardo - J & G Sheldon. Good music to a cute 2 step, it has a slow stroll 6 and fits the music to a T recommended speed 47 rpm's.

Rock-a-Bye Blues

Phase IV+1(Stop & Go) - Jive - Grenn 17219 - Dixie Melody - J & P Kincaid. Good amalgamations choreographed in this routine. Jive walks, stop and go, change places L to R, Pretzel turn. Excellent for teaching Phase III/IV groups jive.

Mexico

Phase II - Two Step - URC 1162 or Coll. 4671 by B Moore - M Molitoris & M Callahan. Vue and cue no surprises, ending is side corte and twist.

Eso Beso

Phase IV+2(Shadow & Travelling Bota Fogos) - Samba - STAR 118B - P & M McGee. Great music on this samba. Good choreography. Samba steps included, maypole, criss cross voltas, spot voltas.

Love don't Take A Vacation

Phase III - Cha Cha - Lamon 10098 - N & D Baldwin. Excellent Cha to introduce this rhythm to your Phase II group. Workshop Open Break, Whip, Spot turn and New Yorkers, and they have learned their first cha cha.

Wedding Bells

Phase II - 2 Step - Grenn 14300 or 17251 - H & J Walstra. Very easy 2 step, can be utilized at the basic level.



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- HH 5240 - "Don't Sweetheart Me" by Tom Miller
- HH 5239 - "Oh, Oh, I'm Fallin' In Love Again" by Ernie
- HH 672 - "Sammie" flip Hoedown (2 cpl) Basic 49 by Buddy
- ELK 045 - "Two Pina Colades" Sing-a-long by Dan



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CLUB LEADERSHIP NOTES

Bernie Coulthurst



YOUR BEST ADVERTISEMENT USUALLY IS THE SATISFIED CUSTOMER! This is the headline for a marketing article I discovered recently in the Milwaukee Journal Sentinel. It was written by Robert Grede, author of *"Naked Marketing - The Bare Essentials"* (Prentice Hall). He is a faculty member at Marquette University in Milwaukee, Wisconsin.

The first sentence in his article is "Word-of-Mouth is the best form of advertising." The article continues about testimonials being very effective and the cornerstone of good advertising. The last sentence in his article reads, "However you use testimonials, they are the second-most effective way to promote your product, the next best thing to "word of mouth."

In the 50's, 60's, and 70's, word of mouth was all that square dancing needed to get new dancers. Dancers who have learned to dance and are enjoying the activity simply tell their friends and relatives about the good time they have every week square dancing. Then something happened. Our new dancer numbers dropped off dramatically.

Those of you that have been around for awhile know what happened - our new customers were not as satisfied as our old customers were when square dancing was easier to learn.

LEGACY surveys have indicated

that there is simply too much to learn to become a square dancer! Most new dancers persevere through lessons (now called new dancer dances) and get their diplomas. Some disappear from the square dance scene immediately. Others stick it out for a few months hoping that things will get better. But they don't. Within three years, most of the new dancers of a given graduating class are gone and most never return.

Why? They are not satisfied customers. And guess what? They tell their friends about their frustrating square dancing experience. And, as Paul Harvey would say, "Now you know the rest of the story."

Many leaders in the square dance activity blame other factors for our decline in new dancers. And, I agree. However, the major reason for our decline in new dancers is what LEGACY surveys have highlighted - **TOO MUCH TO LEARN IN TOO SHORT OF A TIME FRAME.**

I recently discovered an article in the November 1999 issue of the *EAASDC Bulletin*, the official publication of the European Association of American Square Dancing Clubs (EAASDC), written by Calvin Campbell. The title of his article is: **WALK A MILE IN THEIR SHOES.** It is so well written and it tells it like it is. If you



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- TAR-107 BEFORE THE NEXT TEAR DROP FALLS
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- TAR-108 CAROLINA GIRL - Tom Wallace
- TAR-109 TINY BUBBLES - Reggie Kniphfer



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would like a copy of this article, please send me your address. A stamped self-addressed envelope would be nice but not necessary. We want as many people as possible to read it. The article shares the experiences of the typical new dancer who has had just an exposure to square dancing.

The Community Dance Program (CDP) is a step in the right direction. Stan Burdick, co-editor of *Mikeside Management*, a Caller Note Service publication, mentioned the success that callers Ken Kernan, Cal Campbell (mentioned above) and Dennis Leatherman are having with the Community Dance Program in his March 2000 issue. For example, Dennis Leatherman, a Wisconsin caller, has about 200 dancers involved weekly in his CDP program. We have danced CDP with Dennis and we know it works. The dancers have a ball at every dance, even Plus dancers in attendance.

The time is now to make it easier for people to enter the square dance world. It is time for most current square dancers to support an easier and kinder entrance program. Now is the time for our caller organizations to "see the light" and take some positive action concerning our dance programs. Our current products (current programs) are not producing satisfied customers. And I think all of us want more satisfied customers so that positive word of mouth advertising will start bringing more new dancers into the activity like it was back in the 70's.

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

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

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

The 49th National Convention is just around the corner and we hope to see you there. We do appreciate your contributions to this article.

Southwestern Ohio Square Dance Federations Rounds Of The Quarter- Spring 2000

Submitted by Carl & Carol
Schappacher & Phil Van Lokeren

Easy

Playmate (Sanders) II/TS
Chaparral 801

Intermediate

2000 Blues (K/B Nelson) IV/Jive
Belco 426/337

Popular Dances/Teachers As Reported in The April 2000 DRDC Newsletter

Submitted by Mary R. Simmons, Editor

1. 2000 Blues (B/K Nelson) IV/Jive
Belco 426/337A
2. Arriba IV (Hartung) IV/R/Flip
Darling Lili
3. House of Blue Lights (Easterday)
III+2/Jive
Epic 15-08461
4. Bugged Down In Love (Shibata)
VI/WCS/SP 346
In The Mood (Goss) Unphased
Lindy/Roper 167
Sway 4 Me (Rumble) IV+2/Cha
SP 315

5. Crazy (Slater) V/Bolero/SP 319
It's Alright (Goss) IV/Jive
Coll 6074 Peggy Lee
6. Salsa Café (Shibata) VI/Salsa
Rumba/SP 339
Volare Cha (Pinks) V/Star 115
Flip Any Dream Will Do
When You Need Love (Bos/Bell)
VI/WZ/SP 343
7. Evening Kiss (Slater) IV+2/WZ
Roper 145 Flip Manuela
It's Alright With Me (Rumble) V
QS/Star 121
8. Darling Lili (Hartung) V/WZ
Flip Arriba
Nostalgia (Shibata) VI/AT
SP 346
Patricia Cha (Worlock) V+1+1
SP 333
Power Of Love (Goss) IV+1/R
SP 296
Sam IV (Baldwin) IV+1/WZ
Star 101
Spanish Gypsy '99 (Barton)
IV+2/PD/SP 295
Without You (Slater) III+2/R
Hoc 602
Yellow Polkadot Bikini (Scott)
III+1 Cha/MCA 60027 or
Coll 90044
9. An Affair To Remember (Slater)
V/FT/SP 317
Boogie Shoes (Hannah) IV Cha

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16. PHASE III CHA CHA/RHUMBA
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19. PHASE IV FOXTROT
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(Nelson) IV/J/Atl. OS 13009

Chuck Willis

Shadow Bolero (Read) VI/B
SP 331

Tango In Portugal (Goss) VI
Star 124

You Rumba (Esqueda) VI/SP 337

10. All I Ask Of You (Kenny) IV+1/R
Star 118

Any Dream Foxtrot (Pinks)

III+1/Star 115 Flip Volera Cha

April in Portugal Revisited

(Dunn) IV+1/R/Tango/Coll 6143

Change Partners (Rumble) VI
FT/Star 121

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3rd USA West Square Dance Convention - Las Vegas, NV, August, 1999

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Eight dances with music on this video.

All videos in VHS, NTSC These videos are For Teaching and Instructional Use Only.

I hired Kristine Nelson to record the added voice over cues to replace the music on these videos.

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Star 107A

Knock Once (Goss) V/WCS/ SP

296/Flip Sam IV

Liebesträum #3 (Shibata) V+1

WZ/SP Flip Dancez Merengue

Rumba Sorrento VI (Migliorini) R

Star 120

Vayas Con Mi (Moore) V+2

Bolero/SP BM 798/#314

Wisconsin Round Dance

Leaders

ROM - April/May 2000

Submitted by Bob Paull

Phase II

Happy Time Rag (Reiner) TS

Grenn 17245

There Goes My Everything (Trezone)

WZ/Coll 4292 E. Humperdinck

Phase II+ (Bonus)

Pretty Baby (Shipman) Grenn 14292

Phase III

Any Dream Will Do (Pinks) FT

Star 115 Flip Volare Cha

Phase IV

You and I 4 (Raybuck) IV+2/R/R 224

Chicagoland Round Dance

Leaders' Society

Teach Of The Month

April 2000

Submitted by Jayne & George Sheldon

Phase II

Swinging Down the Lane (Auria) TS

MGR 051 & McGregor 5000

Phase III

Heartache Cha (Powell) Roper 420

Phase IV

Sam 4 (Baldwin) IV+1/WZ/Star 101

Phase V

Cuando Foxtrot (Molitoris) IV+2

Roper 280A

Phase VI

When Can I Touch You (Easterday)

WZ/Star SP 113

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TITLE - Label

ARTIST

I'm Into Something Good - EAG-3411 Susan Elaine Packer

With its signature festive feel and a driving base/percussion, this Eagle piece is updated musically from the old Herman's Hermits song and still nicely reminiscent. Fun lyrics for those singers out there as well. *Grand Square to open, break & close, then: Hds(Sds) Square Thru, RH Star, LH Star, R&L Thru, Dive Thru, Square Thru 3, Corner Swing & Promenade!*

Day Like Today - MAC - 2429

Brian Hotchkies

Time to slap on that white sport coat for some fast crooning, nice pauses here and there and easy, clean music to time your singing call figure to. Dancers will want to help you sing along on this one-and why not? *Hds(Sds) Pass the Ocean, Swing Thru, Boys Run, Couples Hinge, Sds(Hds) R&L Thru, Hds(Sds) Bend The Line, Pass Thru, Eight Chain 4, Corner Swing & Promenade!*

The Longest Theme - CK-138 Bill Helms & Daryl Clendenin

Cute and mellow version of a popular Billy Joel tune from several years ago. Nice relaxer and fine duet material-give this one a listen! *Hds(Sds) Promenade 1/2, Sds(Hds) Right & Left Thru, Square Thru 4 hands, Do Sa Do to an Ocean Wave, All 8 Circulate 2 times, Corner Swing & Promenade!*

Devil's Dream/Truckin' Home - P-1004

Hoedowns

Both pieces have that traditional bluegrass sound and utilize that boom chukka percussion line. The banjo is the primary lead instrument in both pieces. Somewhere in the middle with regards to energy-good warm up music for your dancers.

Can't Take My Eyes Off You - ESP-1046

Elmer Sheffield

As we continue our trip down Oldies Lane how about a little Frankie Valli? I was game! Nice & smooth and that signature ESP timing makes for a great dance tune. One of my keepers for the month. *Hds(Sds) Prom. 1/2, Sds(Hds) Pass Thru, Wheel Around, Square Thru 4, Relay The Duceey, Corner Swing & Promenade!*

Happy Father's Day!

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Satin Sheets - HH-5241

Let's turn the corner for a distinctively C&W number. With fiddle and slide instrumentals, this one does the cryin' for you ...very plaintive. Key change in the closer! *Hds(Sds) Lead Right & Circle to a Line, Lines F&B, Star Thru, Pass Thru, Trade By, R&L Thru, Outside only Roll Away, 8 Chain 3, Corner Swing & Promenade!*

Deborah Parnell

Dreamworks/Swingtime - GMP-505

GMP rarely turns out hoedowns but you have to wait for good stuff to come along. "Dreamworks" uses a fiddle and electric slide to enhance that dreamlike quality of the music. "Swingtime" takes a different approach with another fairly mellow piece, there are no highs or lows in either piece just fine instrumentals. Of the two, I liked "Swingtime" best due to the wonderful guitar and piano work that creates the flair behind the music. Check this one out!

Hoedowns

Waltzing Matilda - 7CS-113

All you have to do is figure out what a "Billy", "Tuckerbag", and a "Jumbuck" are and you have it made here. An active tune with choreo that varies from figure to figure, so no choreo is given due to print space. Fun music and the dancers love to sing the tag lines with you. The above mystery terms are explained on the record jacket, so you'll just have to buy a copy to find out what they mean.

Dave Tucker

Sister Kate - BM-204

This tune has a "speakeasy/honky tonk" air to it. Very jaunty and reminiscent with a mix of piano, strumming banjo, and horns. *Hds(Sds) Square Thru 4, Put Centers in, Cast Off 3/4, Ends Run, R&L Thru, Slide Thru, Pass Thru, Allemande Left, Do Sa Do New Partner, Allemande Left new Corner, Promenade new Partner!*

Mac McCullar

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The Mail Must Go Thru - TAR-106

Monk Moore

I'm usually not familiar with all tunes adapted for square dancing, this being one of those, but I have enjoyed each Tarheel release. This one makes for a genuinely busy singing call. However, I usually use my Tarheel records for hoedowns and the dancer response is always favorable. No exception here with a quality instrumental track and a very busy air. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run Right, Bend The Line, R&L Thru, Pass The Ocean, Boys Cross Fold, Corner Swing & Promenade!*

I'll Take Texas - CAR-45

Mary "Mary" Castleberry

Bluesy & Swingy, I really liked this sweet piece of music!! The more I played it, the more I enjoyed this fine instrumental. Lots of versatility in the way you can present this Western influenced piece. *Hds(Sds) Square Thru 4, RH Star, LH Star, With Corner Do Sa Do, All Swing Thru, Boys Trade, Corner Swing & Promenade!*

Did I Tell You - AMR 101

Bengt "BULA" Ericsson

This one makes you feel like you should be out flying down a curvy country road in your Volvo. Driving percussion and the punch of horns rather than pauses makes this rocker anything but relaxing! Vocals on the instrumental side but these are oohs and aahs that fit the music well. Hoedown possibilities here for those more daring. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

Rebel Blues/Hold On - Q-928

Great double sided hoedown "Rebel Blues" has a definite cool beginning, great riffs in the middle and a boomchucka percussion pattern. "Hold On" takes a different approach with a boom chucka beat and a more traditional 5 string banjo to carry any melody.

Hoedowns**New World In The Morning - GMP-930****Bill Harrison & Tom Miller**

Strong ballad with that signature GMP music with great "duetability". I like the bright percussion and the punch it delivers on resolution. *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Sa Do, Swing Thru, Boys Trade, Corner Swing & Promenade!*

Easy Loving - CRC-133**Matt Worley**

Back to the slide guitar and a boomchucka percussion, this active number sings like a ballad but gets those dancers jumping nonetheless. Boomchucka lends well to use as a hoedown. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

Get Down - SSK-108**Milt Floyd**

Very contemporary version of a very contemporary pop number by the Back Street Boys. Great tune for targeting younger (teen to twenties) dancers. Takes some personal drive to perform this one-it is not for the faint of heart. If you have what it takes, add this one to your collection. Same figure as previous tune ...things happen!

Banjo Creek/Down The Creek - BMV-30**Hoedowns**

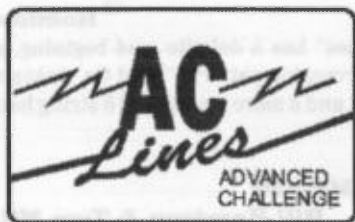
"Banjo Creek" uses a very prominent 5 string as the lead with a very unusual percussion line. Kind of a sharp edge to the music. "Down The Creek" follows the same pattern but adds a fiddle to the mix for a change up, BMV delivers music strongly based in the bluegrass tradition but backs it all up with fine instrumentals. Give it a listen.

Light The Candles Around The World - A-1012**Kelly, Turner, Reid, Dean**

Folk song or inspirational? Fairly relaxing number with a strong percussion line and lyrics that are optimistic and hopeful. *Hds(Sds) Square Thru 4, RH Star, LH Star, To the Corner Square Thru 4 more, Corner Swing & Promenade!*

See you next month!

Recordings reviewed are supplied by
Supreme Audio/Hanhurst's Tape & Record Service 800-445-7398



by
Ed Foote

TIPS FOR DANCING A-2 CALLS

Split/Box Counter Rotate. For smooth dancing, do not drag the other person along. Merely maintain fingertip contact.

Swing & Mix. Callers often use this combination of two A-2 calls, because it provides smooth dancing. The initial Swing 1/2 must be completed - this will almost force the new centers to do their Cross Run correctly. This call breaks down when the Swing 1/2 is stopped short - now the centers tend to float on the Cross Run and will often finish facing the wrong direction.

Trade Circulate (from waves). Always point to the person with whom you are working, both as a Trader or as a Circulator. Establish eye contact. Even though you may feel confident enough in the call to not need eye contact, the other person may need this help, thereby averting a possible breakdown of the set.

Always pass right shoulders on this call, regardless of whether the call starts from a right-hand or left-hand wave. This requirement is vital if Trade Circulate 1 1/2 is called, because you must finish holding right hands.

Trail Off/Peel and Trail. These calls will always end in some kind of line/wave of four. This line/wave will always be established 1/2 way between the original leader/trailer formation. Always look for this ending line of four in doing these calls.

Note to callers: Although it is legal to use these calls from parallel waves (each box does the call). I never use it from here because it dances awkwardly. I always cringe and feel sorry for the dancers whenever I hear a caller use these calls from parallel waves.

TIPS FOR DANCING C-1 CALLS

Split Recycle. Remember that the ending wave will always be located 1/2 way between the original leader/trailer formation. This is easy to see when the call is given from columns, but is more difficult to see when done from parallel waves. From parallel waves the ending formation is a tidal wave. The person facing in must take a giant step forward before starting the turn back, otherwise the square is likely to break down. ■



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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month, let's expand on the mainstream emphasis call of Cloverleaf. At the Advanced level, we call this Clover and(Anything) but, to simply direct this for Mainstream or Plus dancers, you can say..... If you're looking out cloverleaf, while the centers

Have fun!

- 1) HEADS touch 1/4 & walk and
dodge
pass thru
clover and (touch 1/4 & walk
and dodge)
pass to the center
CENTERS pass thru
left allemande
- 2) SIDES square thru 2
pass thru
clover and [pass the ocean]
extend
swing thru
acey deucey
right and left grand
- 3) HEADS square thru 4
pass thru
clover and [star thru]
CENTERS square thru 3
left allemande
- 4) Heads 1P2P
square thru 2
clover and [square thru 2]
single circle to a wave
circulate, right and left grand
- 5) SIDES lead right
pass thru
clover and [star thru]
double pass thru
track 2
swing thru
circulate
scoot back
CENTERS scoot back
scoot back
CENTERS scoot back
right and left grand
(7/8 promenade)
- 6) Heads 1P2P
pass the ocean
extend
clover and [linear cycle]
CENTERS pass thru
square thru 3
left allemande
- 7) HEADS pass thru
separate around 1 to a line
pass thru
3/4 tag
clover and [explode the wave]
pass to the center
CENTERS slide thru
at home

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John Saunders	101 Cedar Dunes, New Smyrna Beach, FL 32169, 904-428-1496
Al Stevens	Engelbert-Kleiser Str. 6, 76448 Durmersheim, Germany, 07245-7799
Don Williamson	52 Crest Dr, Greeneville, TN 37745, 423-638-7784
Jim Woolsey	1200 SW 97th, Oklahoma City, OK 73139, 405-691-1251

- 8) SIDES square thru 4
pass thru
clover and [swing thru]
CENTERS spin the top
extend
linear cycle
load the boat
left allemande
- 9) SIDES star thru
double pass thru
clover and [partner trade]
CENTERS LEFT square thru 4
left allemande

- 10) HEADS square thru 2
pass thru
clover and [LEFT square thru 2]
left allemande
- 11) SIDES touch 1/4 & walk and
dodge
pass thru
clover and [fan the top]
dixie grand, left allemande



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- 12) HEADS star thru
double pass thru
clover and [u turn back]
CENTERS slide thru
single circle to a wave
acey deucey
boys run
girls hinge
flip the diamond
right and left grand
- 13) HEADS right and left thru & lead
left
pass thru
clover and [fan the top]
extend
spin chain & exchange the gears
extend
clover and [linear cycle]
CENTERS swing thru
ENDS 1/2 sashay
extend TWO TIMES
right and left grand
- 14) SIDES pass thru
separate around 1 to a line
pass thru
wheel and deal
double pass thru
clover and [trade & and roll]
boys swing thru
extend
TWICE, split circulate
cast off 3/4
right and left grand
- 15) SIDES lead right
swing thru
extend
clover and [spin the top]
ping pong circulate
CENTERS swing thru
extend
girls trade
swing thru
right and left grand

THE KOREO KORNER

STEVE KOPMAN



Let's stay with the theme Clover and but add some spice. On this group of sequences, where you see Cross Clover and, the dancers looking out Cross Cloverleaf, while the centers take the next call.

HEADS square thru 2

pass thru

THEN:

- 1) cross clover and [lead right] swing thru
cast off 3/4
right and left grand
- 2) cross clover and [pass the ocean]
extend
split circulate
extend, right and left grand
- 3) cross clover and [square thru 4]
swing thru
boys trade
square thru 4
right and left grand
- 4) cross clover and [fan the top]
extend
centers trade
boys run
LEFT square thru 2
left allemande
- 5) cross clover and [swing thru]
CENTERS spin the top
extend
swing thru
boys trade
ENDS face in
at home

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A REVIEW BY

FRANK LESCRINIER



JOHN'S NOTES

John Saunders

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

Linda Saunders talks about CPR in the Caller's Partner Section. "To anyone who has experienced a dancer, a caller or the general public having a heart attack, it is a very tragic happening when no one has first hand knowledge of CPR. Cardiopulmonary resuscitation (CPR) can be the difference between life and death."

In the DANCING CONTRA section, by Don Ward, Don chose his contras not only because he likes the music, but also because the dancers like the music. That is pretty important criteria in planning your program. Anyone interested in receiving more information on contras can contact Don at: dward@loop.com

In the Workshop ideas section this month, John looks at a potpourri of items you will find interesting and usable in your program.

The Basic Program call featured is calls in the Star Family. Turn Thru is the Mainstream Program call of the month. This month for the Plus Program John explores the call Spin Chain and Exchange the Gears.

The Advanced & Challenge Supplement includes: Triple Trade; Pass & Roll; and Flip the Line.

John's e-mail address is:
johnnysa@aol.com

THE CALL SHEET

Kris Jensen and Bill Eyler

For those looking for scholarships to attend a future caller school, go to the following Web sites: <http://www.callerlab.org/scholars.htm> or www.supremeaudio.com/scholar.htm

Seth Levine shares his experiences on what it was like to be on staff at the 1999 GCA Convention in Los Angeles.

If you have been thinking on building a web site, Kris Jensen has plenty of information on what needs to be done to plan a well-organized site. Lots of good information in the article.

WESTERN CONTRA

Hal & Diane Rice

This Quarterly for Contra Club Callers is a Special Edition. Hal has compiled fifty six dances in one issue.

For those that don't know much about Contras, there is an article at the end of the issue. Here it is...

"What is the difference between contras and squares? The obvious difference is formation. Fine. Then what? Timing, of course. Contra dancing is phrase dancing. Yes? And squares? What are they? Must they be defined in the negative? Square dancing is not phrase dancing? Are squares never on phrase? What about quadrilles? How often does a square have to be "on phrase" to qualify as a quadrille? In the forties and fifties squares were on phrase often. Particu-

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larily the singing calls, but "patter" also. What actually happened is that squares were a mix; the caller taking the phrase for himself most of the time but returning the phrase to the music and the dancers now and then. I call the process "Chasing the phrase". Good squares chase the phrase mostly, but catch it with regularity. In this way dancers develop a sensitivity to the phrase - as they ought to do with Grand Square - and getting back on phrase becomes not only identifiable to them but a pleasure; a skill to be cultivated.

Contras are the mirror image: on phrase mostly, but off phrase now & then. Today's square dancing has lost the phrase entirely. Maybe contra - notably Western Contra - can help. IS there a young caller who thinks about these things?"

**MIKESIDE MANAGEMENT
Stan & Cathie Burdick**

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

Stan has gone through the CALLERLAB tapes from previous conventions and gives us excerpts from a session that was lead by Ken Kernan, with Cal Campbell and Dennis Leatherman, talking at a previous CALLERLAB Convention about "How to Attract A New Generation of Dancers".

Cathie has a great idea of putting on a "Combo Party/Dance Night." A couple of suggestions were a "Western Barbecue Murder Mystery Night, and a Chinese Murder Mystery Night, which combine dancing, a pot luck, the mystery, and more dancing. Contact Cathie if you would like more information.

Many times we are asked to get on stage and speak to people, whether calling a dance, or a club officer making announcements. Here are some tips from the Toastmasters International on what to do. 1) Prepare 2) Control Nervousness 3) Be Prepared 4) Watch the Humor 5) Introductions (what they should and shouldn't be) 6) Question & Answer periods 7) Closing 8) Resources.

If you are looking for some choreo that includes Peel the Top, this issue

has several for you. Also included are some Mainstream singing calls, along with some easy choreo stuff from Wayne McDonald.

CALLERS NOTES

Norm Wilcox

Continuing with this month's 'Adding Creativity To Your Choreography' article, Norm resumes his theme of using Modules for a calling method. A Module is a short, memorized sequence that gets you from one known FASR to another. There are several types of modules, and this month he looks at the Conversion Module. Remember that just because you have written a series of Conversion Modules doesn't mean that you have to go through the whole series. You can isolate a particular spot in the sequence, write a Set-Up Module, then continue as far as you want to, inserting different Get-Out Modules.

In the Basics and Mainstream programs, the following calls and sequences are featured: Half Sashay; Cloverleaf; and some surprise Get-Outs. As an example, from Zero Box: Slide Thru - Right and Left Thru - Half Sashay - Right and Left Grand. For the

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Plus Program, Follow Your Neighbor and Spread right into a Fan the Top sequences are included. For those calling Advanced, Mix is used from two-faced Lines. Calls and sequences are also included using the Hourglass. Norm's e-mail address is: norm.wilcox@sympatico.ca

CHOREO-WISE

David Cox

In this month's issue David includes sequences without using Square thru. It seems that callers use the call more than we should. Next time you call, try taking a certain call that you might use too often, and avoid calling it in a particular tip.

The Mainstream section discusses how to add variety and good body flow to figures called from parallel mini-waves - primarily Walk and Dodge, Scoot Back and Split Circulate.

Working with Inverted Lines is the key focus in the Plus program section. This can add some good variety to your choreography, and in many cases adding little additional complexity. In

the material in the Advanced program, David shows how you can fractionalize Square Chain Thru. The Featured Concept section talks about what to call during the first tip of a dance. "You can learn a lot about a caller just by watching them call the first dance/ bracket of the evening. Some callers try to do too much too soon, and only succeed in confusing the dancers and destroying their confidence."

The Featured Call this month is "Cringe". From a two-faced line or Ocean Wave, Centers Hinge and Spread Apart, while the Ends Slide Together and Hinge.

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

Do you publish a note service?

Would like it mentioned here?

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



DANCING CONTRA

WITH DON WARD



This months contra comes by way of a local festival which featured many unusual combinations of contra patterns. The dance was identified as "Changing Stars", author unknown.

Formation is improper with the #1 couples crossed over. Music for the dance I like is on Dance Ranch # DR735, "That Certain Feeling".

Intro: Men face left, ladies right, with the couple you face

A1: CIRCLE LEFT -1- NEIGHBOR SWING. (16) End the swing facing across the set.

A2: LONG LINES FORWARD AND BACK - #1's DO SA DO (16) The number one couple are those whose backs were toward the caller in the intro of the dance.

B1: 1's TO OWN LEFT/LEFT HAND STAR (8) The #1 gent stars with the next couple to his left down the set. The #1 lady makes a star with the #2 standing couple above her. Turn the star till the #1 couples face each other in center of the set.

B1: ONES ALLEMANDE RIGHT 1 1/2 (8) The object is to allemande till the 1's can change stars. The men now staring up the set and ladies down the set.

B2: LEFT HAND STAR LEFT ONCE AROUND (8) ONES SWING IN CENTER, FACE NEXT. (8) The #1 couples finish the swing facing the next couple along the line to repeat the dance.

Have fun with this dance it's a really nice flowing dance. If you would like to contribute a dance send to, dward@loop.com or to Don Ward 9989 Maude Ave. Sunland CA 91040.

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POINT OF ORDER



New Dancer Dances

by *Wayne & Priscilla Griffin*
Nashua, New Hampshire

First, we wish to thank all clubs who host "New Dancer (Class) Level" dances. These dances allow the new members of our activity to experience the fun and fellowship that all square dancers enjoy. Going to a dance should be more relaxing and enjoyable than attending a weekly workshop. The new dancers should be allowed to apply and practice the calls they have learned.

There is a problem with these dances but there is also a solution. The problem is that there is not a list of calls that make up the class level. The calls used at these dances are a subset of the Mainstream calls. Callers (and many dancers) know that CALLERLAB identifies the teaching order and the time expected for new dancers to learn Mainstream. It should be possible to determine which calls should be used

at class level dances.

The class level dances that we have attended this year have shown that callers do not limit their choreography to those calls that the new dancers should have been exposed to by that month. We saw new dancers having to learn the last call on the Basic list (#53 -Ferris Wheel) and Mainstream calls. New dancers should not be expected to know these calls in December yet it occurred at three different dances. These dances are not workshops. Work-shopping a call the new dancers should know is OK, but teaching one or more calls that should not be in the choreography is wrong.

One solution is to identify which calls should be used at Class Level dances. Caller Jim Penrod's web site identifies the calls that new dancers

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SIZES: Small, Medium and Large

should be ready for at new dancer dances held between December and April. His Basic-Mainstream definitions link www.cwvs.net/-penrod/program.html shows the following information used by the Central California clubs:

December (1 thru 35)

January (1 thru 43)

February (1 thru 53)

March (1 thru 63)

April (1 thru 71)

This list is based on new dancers starting lessons in late September or early October. Some area clubs start new classes in January. Dance ads in regional publications and flyers for

class level dances should show more than just "Class Level."

We still remember the horrible times we had going to dances before the standardization of the levels, Basic, Mainstream, etc. We had completed both the "50 Basics" and the "75 Basics" classes so we thought we could go almost anywhere to dance and we tried. We tried to learn "the other" calls quickly as we were pulled and pushed about but once the other dancers saw that you did not know the calls used at their dance, you could not get in a square. Our problem was solved when CALLERLAB was formed and the levels were set. Now, if we could only do the same for our new dancers.

SO YOU WANT TO BE A CALLER

LARRY COLE



My offering for June of 1999 dealt with the free caller education that can be acquired at a National Square Dance Convention. I feel that this is such a wonderful way for all of us to further our training that I am going to rerun part of that column. Next are the main thoughts expressed a year ago.

A National Square Dance Convention is more than just three days of dancing. Let us take a look at where we as callers can find some good old free education. Let's start with the dance halls. Take a notebook with you and spend some time in the dance halls studying the callers. Make notes of the music they use, both patter and singing calls, study how they use it to work the floor. Do the dancers dance smoothly and easily to the music or are they out of step with it and dancing in a start stop method? Is the patter too difficult for the floor? Are the singing calls well timed, do the dancers stand at home waiting for the next figure? The next place for you to learn is the vendors. You will find callers hanging around the record vendors all the time. Visit these places and spend some time playing the latest releases and the golden oldies. Talk with the producers and callers that are working in the record booths. Ask them about their music and have them help you learn their records. Study the figures that they used on their singing calls. Good

old fellowship between callers is a wonderful way to learn the calling trade. Okay, so here is the really good free stuff. There will be six CALLERLAB sponsored seminars. Look for them in your program book. Many excellent CALLERLAB Coaches will be presenting seminars. Some of the topics that may be offered could include Music, Mechanics of Choreography, Teaching, Methods of Choreographic Control, Timing and Smooth Body Flow and Leadership, Ethics and Showmanship. All yours free for the taking - don't let it pass you by.

And now, back to the year 2000. I will be at the 49th National in Baltimore and hope to see you there. I will be spending time in the CALLERLAB booth, the Rawhide-Buckskin Records booth and just maybe in the American SquareDance booth, all located in the vendor area. Please stop by and say hello. Happy calling.

Larry Cole, has been calling for 25 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"





Country Kitchen

By Louise Harrop



Dutch Baby Pancake

- 2 eggs, lightly beaten
- 1/2 Cup flour
- 1/2 Cup milk
- Pinch grated nutmeg
- Dash salt
- 1/4 Cup butter
- 2 Tbsp. confectioners sugar
- 1 Tbsp. lemon juice

Combine eggs, flour, milk, nutmeg and salt. Beat until smooth and set aside. Meanwhile, have a 12" skillet heating in a 425° oven. When skillet is very hot, add the butter. When butter is melted, pour in batter. Bake for 15 - 20 minutes until golden brown and puffy. Remove from oven and sprinkle with confectioners sugar and lemon juice.

Swedish Bread

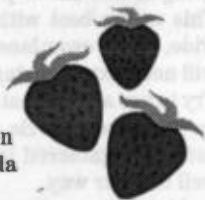
Put 1 cup lukewarm milk and 1 pkg. yeast in a mixing bowl and let stand for 5 minutes. Add 1/2 cup flour, mix and let rise for 1/2 hour. Add 2 more cups of flour and let rise again 1 1/2 hours. Add 1/4 cup melted butter, 1/3 cup sugar, 1 egg well



beaten, 1/4 tsp. salt and 1/2 tsp. almond extract. Mix thoroughly. Add flour, enough to knead dough well. Let rise until about double in size. Press down and shape into braids. Put two braided loaves on a large cookie sheet and let rise about an hour. Beat an egg yolk with 1 tsp. water and brush onto loaves. Bake in a 350° oven for 25 - 30 minutes or until golden brown.

Strawberry Nut Bread

- 2 (10 oz.) pkg. frozen strawberries, no sugar
- 4 eggs
- 1 Cup oil
- 2 Cups sugar
- 3 Cups flour
- 1 Tbsp. cinnamon
- 1 tsp. baking soda
- 1 tsp. salt
- 1 1/4 Cups chopped nuts



Defrost strawberries and break apart chunks. Beat eggs until fluffy. Add oil, sugar and strawberries. Sift together flour, cinnamon, salt and baking soda into a large bowl. Add strawberry mixture and mix until well blended. Stir in nuts. Pour into 2 greased and floured loaf pans. Bake in a 350° oven for 1 hour or until done. Cool on racks.

SEWING 101

WITH *DONNA IPOCK*



Hey, hope you all have a good time at the Nationals. By the time you read this, we should all have recovered from all the dancing and workshops. Now, back to normal, whatever that is....

One more way with a circle skirt:

This really makes up very easy once you get the hang of it. It is a basic circle skirt with rows and rows, how many rows depend on the length of your skirt, of either pre-gathered or flat lace. I must admit this idea is not mine. Janie Roberson, wife of our caller Jimmy Roberson, made an outfit for one of our dancers. It was just the cutest idea, so here it is.

You will need to determine if you are going to use flat or pre-gathered lace. This works best with lace at least 5" wide, if narrower lace is used then you will need extra yardage for more rows. Try to use a coordinating color or white for your basic circle skirt. If you are using pre-gathered lace, then you are well on your way.

Now here are the step by step directions that work for me...

Using pre-gathered lace

For a skirt that is 23' in length, you will need 15 yards for the skirt and at least 3 yards for the top of your choice.

1. After making your basic circle skirt don't sew up the back seam so you can apply the ruffled lace on a flat surface.

2. Start at the bottom and apply the ruffle so that the bottom edges are even. You can sew as is or baste in place to make sure of the placement.

3. Place

the next row of ruffled lace so that the bottom slightly overlaps the ruffle you just attached.

4. Continue up the skirt with the ruffles, until you reach the waist, mine usually end 2 or 3 inches below the waist seam. If you have basted the ruffles, now is the time to make adjustments, and then complete the skirt by sewing up the back seam.

After you have made one of these, it gets easier and believe me you will have a one-of-a-kind outfit. The top can be made with a basic peasant blouse using the pre-gathered ruffle on the neckline and sleeves, or use any blouse type you prefer using the ruffled lace as you see fit.

Using flat lace

This is more time consuming but is usually the least expensive.

For a skirt that is 23' in length, you will need 25 yards for the skirt and at least 3 yards for the top of your choice.

1. Start with your basic circle skirt leaving the back seam open as done in the pre-gathered instructions.

2. You will need to gather your flat lace. Mine are done using my gathering foot on my sewing machine. For me it is best to gather all the lace at one time (and get on with the sewing). You will want to use a loose gather. With all the ruffles on this skirt it isn't nec-

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essary to make tight ruffles.

Continue making the skirt as in steps 3 & 4.

Some tips that may help...

If you find some lace that is not as wide as you need, you can add some coordinating flat lace to the bottom. For instance, if you find some flat dotted Swiss lace that is only 4 inches wide, add some white lace at the bottom, making up the desired width. If you use blue ruffles, trim with white lace, then use a white circle skirt.

Sometimes it is hard to find wide lace, but when you do, make sure you purchase enough. I have several skirts made like this and each one was made using lace that was found

on the clearance shelf.

The neater the waist band is, the better this type of skirt will look. Try using 2 inch wide non-roll elastic for a nice look. You can then finish using a zipper and regular closing (large hook and eye.)

Pre-gathered eyelet trim makes an excellent choice. You can add some trim to either the top of the pre-gathered eyelet or some decorative stitching on the bottom.

This can really be a dress up look if you can find just the right lace. The thing to remember is...have a creative mind when you're out shopping, and always, always buy enough of what you need.

Sew Happy!

HORACE K. PORTER 1837-1921

Part 1 - American Soldier

By Dave Robeson

In the Revolutionary War of 1776 his grandfather served on George Washington's staff and was commended for his stand at the Battle of Germantown. His father was governor of Pennsylvania. He too would be political and with his daughter Elsie recall changes in 19th century dancing which would lead to modern square dancing.

In describing the same Civil War cotillion she contradicted him, writing. (General Grant) "went through the complicated figures of the lancers in a very creditable fashion. Earlier, Porter had written, "Mrs. (Julia) Grant and some other ladies were determined to dance and urged the General to join them (in a) square dance." His account is in his well-known history, *Campaigning with Grant* (1897). Elsie's is in a biography, *An American Soldier and Diplomat, Horace Porter* (1927) by Elsie Porter Mendes.

Was it square dance or lancers? The evidence points to square dance. Mendes is inconsistent on at least two points.

One, Porter's eyewitness notes of 1865, as he prefaced in his book, were carefully made and transcribed making him among the first users of the term "square dance." As usage in-

creased it was formally defined and entered into the dictionary of 1870, according to the latest definition in Merriam Webster's Collegiate Dictionary, 10th Edition (1996).

Two, the lancer quadrilles, introduced by a Dublin dancing-master, were less complicated than the difficult continental quadrilles they would gradually replace, according to the latest musical dictionaries. They also replaced folk music with more popular music from European theater and opera. With these changes a set of lancer quadrilles began to take the appearance of a square dance, but a caller was still lacking.

The popularity of lancer quadrilles spread internationally; they were danced through the Civil War and into the 20th century. Ironically, quadrilles are now defined as 19th century square dances for four couples. (A 10" reissued LP phonograph record of about 1937 in the writer's collection lists 1850-1923, QUADRILLES - with calls conducted by Margot Mayo. On another, Ed Durlacher called square dances with a country -dance band.)

A possible scenario for the cotillion in question, consistent with the above analysis, would be as follows - Porter opened by calling a set of lancer quadrilles. Calling was not uncommon dur-



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ing the Civil War. (See ASD, Dec. 1998, "A Soldier Called Susan".) Grant was a good listener but an indifferent dancer; Porter was an excellent up-to-date dancer, musically trained early, and a published poet with a commanding oratorical voice. That combination might have led Elsie to pronounce Grant's dancing "very creditable."

President Lincoln and members of his cabinet, jubilant that the Civil War would soon end, had arrived from Washington by steamboat. It's docking near the rebel capital Richmond, Virginia and the dance, played by a military band, took place on March 11, 1865 in the main cabin. (See ASD, Feb. 2000)

However, in dancing west of the Allegheny Mountains which were more familiar to Lincoln and Grant, the quadrilles of the 1850s had begun also using popular music. Porter hinted of one of these on the dance program:

"(General) Phil Sheridan stayed overnight (after a second similar cotillion) and started early for the cavalry headquarters on the Petersburg front. I found one of Sheridan's bands with his rearguard playing "Nelly Bly." Instead of carrying off the wounded and assisting the surgeons, they were brought out to the front and made to play the liveliest airs in their repertory, which produced excellent results in

buoying up the spirits of the men. After having several of their instruments pierced by bullets, however, and the drums crushed by shells, the music was open to adverse criticism."

Stephen Foster, one of Porter's Western Pennsylvania contemporaries, had adapted his song "Nelly Bly" as the third figure in his "Old Folks Quadrilles" as it appears in his music book, *The Social Orchestra* (1854). The title suggests these quadrilles were easier and more representative of small town and rural America. The fifth figure is a jig, more befitting of the Colonial period. Amateur musicians, who were scarce on the frontier, played Fosters book until the 1880s.

A number of Fosters songs were revived and recorded by northern callers of 30-40 years ago. "Nelly Bly" is available on the TOP Label #25172, called by Ralph Sweet.

Elsie: "A few weeks after the war ended (as anticipated) everyone wanted to meet General Grant. When a throng gathered at Grant's (railroad) car and clamored for a speech, Grant plucked Porter by the sleeve, exclaiming, 'You can talk better than I (Porter spoke for him and afterwards said), 'I closed the door and held it so that he had to stay outside and take the applause'. General Grant had discovered a new talent in Porter and was quick to make use of it."

Porter: "A Grand Review of Union troops was held in Washington May 23, 1865. Nothing touched the hearts of the spectators so deeply as the sight of the old war-flags as they were carried by, many of them but remnants. Some were decked with ribbons, and some festooned with garlands. Everybody was thrilled by the sight; eyes were dimmed with tears of gladness, and many of the

people broke through all restraint, rushed into the street, and pressed their lips upon the folds."

When Grant was elected president in 1869, he brought his army staff to the White House. Porter and his wife Sophie, "the prettiest young woman in Washington, kept open house for their friends and went about indefatigably. They would start out on foot in Washington, she holding her hoops well out of the mud and he carrying her party slippers tucked under his arm.'" They assisted Julia Grant at dances and receptions.

On July 1, 1855 Porter had entered the U.S. Military Academy at West Point, New York where he eventually became a member of the color guard "which consists", he wrote in a letter to his sister Elisabeth, of non-commissioned officers who march beside the colors and take care of it. We are also excused from marching to church'."

The Academy had appointed its first dancing master in 1823. Dancing became compulsory for 3rd and 4th year cadets, almost always with another cadet. "Young Porter put as much energy into dancing as he did into everything else, (but with girls at cotillions) the steel hoop of ankle length crinolines (skirts) rubbed against his ankles until they were chafed and sore.

Elsie: "Summer was the season of romance at the academy. The old stage-coach labored up the hill to the hotel and deposited its daily load of mothers, sisters, and cousins on the steps of the piazza. Supper parties were arranged for six o'clock with semi-weekly (cotillion) hops from eight until the late hour of ten. Among the visitors to West Point was Mary Custis who came with her father, Colonel Robert E. Lee. She pronounced (Porter) to be the best waltzer

in the corps.

"Another arrival was Clara Louise Kellogg, the first American singer to gain international fame. She charmed the cadets, sang to them, walked with them, danced with them, and frankly liked the high-spirited young Adjutant (Porter) in his red sash and perfectly fitting gray uniform.

"One girl who came to West Point during the summer of 1859 was Sophie McHard of Albany, New York. For Cadet Porter it was love at first sight. She was beautiful and charming. In appearance she was rather small and slight, with black, thick hair, brown eyes, delicate features and lovely fair skin which she never exposed to the sun; she had tiny feet and danced to perfection, wore bigger hoops than any other girl, and for each cotillion "hop" had the crinoline (skirt) recovered with voluminous white tulle."

(Tulle was a sheer, often stiffened, silk fabric used for ballet costumes. Recovering the crinoline with silk tulle probably prevented some ankle chafing. Coarser crinolines were made of horsehair.)

On July 1, 1860, he graduated "third among the five honor men of his class" choosing ordnance, (and) was assigned to Watervliet Arsenal, at Troy (New York) on the Hudson River (near Sophie), where, "I receive an invitation to a party every few nights'. (While) attending a ball in Albany, in the midst of which, came the summons to battle; the Confederates had fired on Fort Sumpter'."

Sent to Tybee Island, Georgia, at the entrance to Savannah Harbor, Porter had prepared bombardment of rebel occupied Ft. Pulaski when a courier rode up with orders: "The General sends his compliments and desires you to *open the ball* at once."

THE FOUNDATION

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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 (321) 639-0039.

His artillery fired and the fort surrendered several days later.

Porter was promoted to captain and assigned successively to a "few pleasant months in Cincinnati", Murphresboro, and Chattanooga, Tennessee arriving to lead fighting in the nearby Battle of Chicamauga. Cited for gallantry in rallying troops, he was introduced to Grant and sent to the War Department in Washington. On leave he married Sophie on December 23, 1863. When Grant was promoted and assumed control of all Union armies in early 1864, he placed Porter on his staff.

Continued next month

Cue Tips

Selected by Sandi Simmons



Vacation season is quickly approaching and right about now you might be trying to decide just what to do or where to go this summer. Perhaps you might head for the beach or even Alaska, but don't rule out attending the National Convention in Baltimore, Maryland this June. The east is a wonderful part of our country to visit . . . there are seashores, historical locations, dancing galore and "Mountains You'll Love". So don't be "Stood Up" . . . join your friends and come to Baltimore . . . I'll see you there !!

MOUNTAIN OF LOVE

Chuck & Shirley Hurst
1319 E. Michelle Dr.
Phoenix, AZ

RECORD: Collectable 6134 "Mountain of Love" by Johnny Rivers

FOOTWORK: Opposite except as noted **RHYTHM:** Cha Cha - 41 rpm's

SEQUENCE: Intro-AB-AB-A(1-12)-Ending **PHASE:** IV + 1(Sweethearts)

INTRO

- 1-2 (Opn FC, 3 FT APT) WT 1; HIP RCKS;
- 3-4 KICKBALL CHANGE TWICE; STRUT 4 TO BFLY;

PART A

- 1-4 FULL BASIC;; FLIRT;;
- 5-8 SWEETHEART 3 TIMES;; TO FC; SPOT TRN TO LFT HND STAR;
- 9-12 UMBRELLA TRNS;;; TO BFLY; **
- 13-17 FULL BASIC;; NEW YORKER; AIDA; SWITCH ROCK TO BFLY;
- 18-21 CRAB WALKS TWICE;; FENCE LINE TWICE;;
- 22-24 SPOT TRN TO BFLY; FULL BASIC;;

PART B

- 1-4 BREAK BACK TO OPN; FWD 2 & CHA;
- 5-6 SLIDING DOOR TWICE;;
- 7-8 RCK APT & REC TO BFLY; BACK BASIC;
- BASIC & WRAP; UNWRAP TO BFLY;

ENDING

- 1-3 FULL BASIC;; BACK APT 4;
- 4-5 KICKBALL CHANGE TWICE; HIP RCKS & POINT LINE;

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STOOD UP

Mike Seurer

3200 N. Garden Ave.

Roswell NM 88201

RECORD: Collectable 6127 "Stood Up" by Ricky Nelson

FOOTWORK: Opposite except as noted **RHYTHM:** Two Step - 42 rpm's

SEQUENCE: Intro-A-A-B-C-A-A-B-Ending **PHASE:** II+1 (Rock The Boat)

INTRO

1-4 WAIT; WAIT; APT,-, PT,-; TOG,-, TCH (SCP/LOD);;

PART A

1-4 2 FWD 2 STPS;; HITCH. 6;;

5-8 ROCK THE BOAT (TWICE);; STRUT 4;;

PART B

1-4 FC TO FC; BK TO BK; BASKETBALL TRN;;

5-8 HITCH 314; WLK; , FC OUT,-; SD, DRW, CL,-; (TWICE);

9-10 SLOW OP VINE 4;;

PART C

1-4 VINE 3; VINE/WRAP; UNWRAP; CHANGE SIDES;

5-8 CIRCLE AWAY & TOG;; HITCH APT; SCIS THRU (BFLY);

9-12 VINE 3; VINE/WRAP; UNWRAP; CHANGE SIDES (BFLY);

13-16 CIRCLE AWAY & TOG;; HITCH APT; SCIS THRU (BFLY);

17-18 SLOW OP VINE 4;;

ENDING

1-4 ROCK THE BOAT (TWICE);; STRUT 4;;

5-8 ROCK THE BOAT (TWICE);; WLK 2; APT,-, PT,-;

CALLERLAB VIEWPOINTS

By Bob Osgood

It should be of interest to all those who square dance and especially to those having the responsibility of engaging the services of a caller, just what it means for that caller to be a member of CALLERLAB. Of equal importance is this information to the person who calls or is considering becoming a caller.

CALLERLAB is the International Association of Square Dance Callers with members all over the world. It is a professional organization run by a democratically elected Board of Governors and is dedicated to the protection, promotion and perpetuation of the square dance activity.

Annual conventions are held each spring with the convention sites being rotated from one part of North America to another. Biennial mini-CALLERLAB conventions are held outside of North America for the benefit of many callers living abroad.

Members of CALLERLAB are licensed for the performance of music copyrighted by BMI/ASCAP thereby absolving square dance clubs of the need of obtaining a license independently. Members of CALLERLAB residing in the United States are covered by a \$2 million liability and accidental medical insurance policy.

Most significant of the membership's serious approach to the activity is their Code of Ethics. The professional caller must wholeheartedly subscribe to the established standards of relationships

to accomplish the declared purpose and objective of callers in the square dance profession. (This is their code):

I ACKNOWLEDGE:

- 1 That I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his or her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity.
- 2 That I have an obligation to the club organizations; therefore, I shall participate in the development and maintenance of a sound and respected club organization and shall endeavor to discharge this obligation to the best of my ability and to advise them wisely and honestly.
- 3 That I have an obligation to the profession; therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain a good reputation for personal integrity.
- 4 That I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts I shall be conscious of its heritage and its future and conduct myself accordingly.
- 5 That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum

Larry Cole

LColeSDC@AOL.com

Phone (765) 384-7089

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of my ability.

- 6 That I have an obligation to all associations dealing with the activity; therefore, I shall promote a spirit of cooperation between the various elements of the association.
- 7 I will conduct myself at dances in a responsible manner that would not shame other callers in the profession. This includes: (a) Making every reasonable effort to arrive at calling engagements early enough that the dance will begin on time, (b) Refraining from using language in bad taste or telling jokes that may be embarrassing to the dancers, or calling under the influence of alcohol; and (c) Staying within the guidelines of the advertised dance program without variances.
- 8 Except in extreme emergencies, I will honor all contracts I sign. Meaning: (a) I will fulfill all items in the contract; (b) I will not cancel any contract if that cancellation causes a hardship on the sponsoring group. This includes giving sufficient and adequate notice of any cancellation that may be absolutely necessary; (c) I will not send a replacement

caller unless this is first approved by the contracting group; and (d) I will conduct my financial affairs within the square dance activity in a reasonable manner. This includes paying my debts on time or making acceptable arrangements if unable to pay on time.

I accept these obligations as a personal responsibility and solemn pledge, both in spirit and in fact in a manner consistent with the highest standard of professional services as a member of CALLERLAB - The International Association of Square Dance Callers. I shall discharge these obligations and dedicate myself to that end.

.....  
This code, plus the many accomplishments of CALLERLAB through its first two and a half decades, and its many goals for the future, are impressive reminders that these professionals are a seriously dedicated group.

Callers interested in learning more about CALLERLAB may write to the Executive Secretary, 467 Forrest Avenue, Suite 118, Cocoa, FL 32922. ■

# CONVENTION

## FESTIVAL



# NEWS

## “WYOMING ON MY MIND”

Borrowing the title from the hauntingly beautiful ballad sung by the Sons of the San Joaquin, **Wyoming** should be on dancers minds and in their hearts, as the fourth **USA West Square Dance Convention** will be hosted in **Casper, Wyoming August 9, 10, 11 and 12, 2000.**

Have you ever been to **Wyoming**? Come enjoy an adventure in the modern west which **IS Wyoming**! You'll see a blending of the old and new in a setting of majestic mountains, gentle rolling plains, rugged badlands, fertile farm ground, and unique sagebrush prairie land. Count the antelope, see elk, deer and moose in their natural settings. Stop in Douglas, WY and view the Jackalope, is it real or just someone's good imagination!!

Have you ever been to **Casper**? It is a lovely urban city with most of the amenities of larger cities, except fewer people, fewer traffic problems, abundant vehicle parking, and a calmer pace of life. The view from the spacious Events Center where many of the dance activities will be held, gives you a close up look at **Casper** situated on the banks of the North Platte River. A

short drive south and you will be on Casper Mountain which rises abruptly and gives a panoramic view of the entire landscape.

How can such a small venue put on a **USA West Convention**? Why don't you just come and see what has been planned for you!! Registration blanks can be picked up at most clubs and dance halls, and are also available by writing to: **USA West S/D Conv. WY, P.O. Box 1125, Mills, WY 82644-1125.** For those of you who are online, a registration blank can be obtained from the website at: <http://www.square-dancing.com/USAWEST/WY> You will be able to view the Registered Caller/Cuer list, which is updated often, obtain sightseeing information, learn the focus of the convention, and get a general ideal of what will be going on.

**“I think it's just an omen, I KNOW I've got Wyoming on my mind.”** Ya'll come see us, we are waiting to extend wide open western hospitality to you!!

*“Wyoming on My Mind” written by Charlie Daniels. Performed by the Sons of the San Joaquin on their album “From Whence Came the Cowboy.”*



**49<sup>th</sup> National  
Square Dance Convention**  
Baltimore, Maryland      June 21-24, 2000

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**HEY SAILOR!  
ARE YOU NEW IN TOWN?**

If this is your first national square dance convention, our lighthouse beams will direct you to a variety of enjoyable activities. So, come down from the crow's nest. Let your imagination run free and your creativity come to life as you participate in the Baltimore 2000 Education Programs described below.

Our beacons will lead you to the Sew and Save Program. There you'll find lots of new ideas for outfits, as well as the unique Apparel Strolling Show and Tell program. Then, sail on over to the dance Clinics, where you can upgrade your skills.

Another beam of opportunity will be the Showcase of Ideas, where you'll find exhibits prepared by organiza-

tions from all parts of the square dance world. It is both fun and informative—come to mingle and exchange pins and other mementos along with ideas. We invite your organization to be a part of this non-competitive event.

The Publications Display is a port where you can drop anchor, sit down, read and talk with the editors of square dance publications from all over the world. Finally, there are the Bid Session and the Organizations Round Table. You'll be "at liberty" to see them all.

For further information, write 49<sup>th</sup> NSDC PO Box 300, Greenbelt MD 20770-0300 and visit us at our web site [members.aol.com/balt2000/balt2000/balt2000.html](http://members.aol.com/balt2000/balt2000/balt2000.html).

## Corben Geis

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Everyone in Baltimore.

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and let me draw your caricature.





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## 39<sup>th</sup> Michigan Square & Round Dance Convention August 18-19

If you haven't registered to attend the 39<sup>th</sup> State Convention yet, this is a good time to do it. We are looking forward to seeing you in Grand Rapids, at the lovely Amway Grand Convention Center. We need you to make this convention one to be remembered. It all begins on Friday, August 18, at noon, with the TRAIL END dance with continuous dancing till 11pm, only to begin again on Saturday morning, the 19, at 10am and continuing till 11pm. Not to mention the after-parties.

Chairman Val Davidowicz is in charge of the vendors. Please contact her at the following address or phone number for further information to sign up as a vendor. Those wishing to advertise in the program book may contact Anne Hedden, 13179 S. Heather Lane, Perry MI 48872-9120; 517-625-7974 or at [anne.hedden@cis.state.mi.us](mailto:anne.hedden@cis.state.mi.us).

If you don't have your registration form and need one, please contact: Gary & Beth Arnold, 12790 M-66, Bellevue, MI 49021; 616-758-3115 or at [barnold@net-link.net](mailto:barnold@net-link.net). For camping,

call Tom Briggs at 616-361-1053. The Grand Rogue Campground fills up fast that time of year so please reserve early. The campground is about 10 miles from downtown with quality family camping on 75 wooded acres at the northern edge of Grand Rapids. Special rates are available for square dancers, please mention it. They are a Good Sam Park.

## "Scoot Back To Appleton" The 41<sup>st</sup> Wisconsin Square and Round Dance Convention

41 years ago, the Wolf River Area Callers and Dancers Associations hosted the first Wisconsin Square and Round Dance Convention in Appleton, Wisconsin. On July 21, 22 & 23, we will "Scoot Back To Appleton" for the 41<sup>st</sup> convention again hosted by the Wolf Rivers Area Associations.

It is, indeed, a unique privilege to have hosted the 1<sup>st</sup> convention of the 20<sup>th</sup> century, and now, being host to the 1<sup>st</sup> convention of the 21<sup>st</sup> century. Our convention colors "White with gold and/or silver trim and accents" refer to a new century of conventions (white) where you will meet old friends (gold)



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*For more information or reservations, contact:*

*Debbie or Steve Kopman;*

*1021 Bridgestone Place, Knoxville, TN 37919 (800) 251-2027*

*Email: s.kopman@juno.com*



**\*Prices are based on Double Occupancy and quoted in U.S. funds, and Include Cruise, Port Charges and Government Taxes. (\$699 p/p for 3<sup>rd</sup>/4<sup>th</sup> person)**

and make new friends (silver).

The Wolf River Area is hoping to get 100% participation from their club's dancers and leaders.

The first convention was held at 8 different sites around the city of Appleton. This year, the convention will be under one air-conditioned roof at the city's newest high school, Appleton North High School. This school is only five years old. Forty-two callers and twenty cuers have registered to call squares and cue rounds. There will be some contra, traditional, DBD and Advanced dancing as well. Besides having their own hall, the youth will have a swimming party and an after party with pizza.

Our Showcase of Idea Committee is putting together a time capsule for clubs, dancers and leaders. Their special memories will be kept for at least 10 years. The fashion show theme, "Petticoat Junction," includes characters and set designs adapted from the TV series and seems so appropriate for square dancing. Our Special Events program on Saturday evening will feature "The American Heritage Dancers" from Milwaukee and the "Valley Dancers" from the Appleton area. Of course, there will be plenty of shopping available from the ten retailers displaying their square and round dance related items.

All the convention chairpersons

are eager to see you there. For most of them it is their first time taking an active part in planning and putting together a square and round dance convention. The enthusiasm of our first-time chairpersons blended with the experience of our repeating chairpersons will make for an exciting convention.

You can learn more about the convention from our website at <http://celticgraphics.com/wsrddconvention2000>. You can even download a registration form. Everyone is cordially invited to beautiful, Northeast Wisconsin on July 21, 22 & 23 for our 41<sup>st</sup> Square and Round Dance Convention.

### **11<sup>th</sup> NC State Square Dance Convention**

On August 18 & 19, the Folk, Round, & Square Dance Federation of North Carolina will host the 11<sup>th</sup> NC State Square Dance Convention, at the North Raleigh Hilton, Raleigh, NC.

This will be the 4<sup>th</sup> year that the convention has been held at the North Raleigh Hilton, and dancers from Florida & Georgia to Maryland & Virginia, and as far west as Tennessee are looking forward to an exciting weekend of square dance activities.

Square, round, line, contra, & Texas two-step will all be part of the dancing program during the two-day convention. Square dancing will include all programs - Mainstream thru Advanced! The dance program will include both regular dances in all the types, calleramas, and workshops.

Square dancing will be called by the NC Square Caller's Association, which each year holds its annual caller's clinic in conjunction with the convention. All visiting square dance callers,

round dance cuers, line dance leaders, & contra prompters will all be admitted free, along with their spouses.

The dancers will also be treated to a full array of education workshops, a fashion show, a sewing clinic, a golf tournament, after parties both Friday and Saturday evening, and Saturday workshops in every phase of dancing offered at the convention. All dancing is on hard surface floors!

Begun in Wilmington, NC, in 1990, the convention moved to Charlotte, NC, in 1992 for the 3<sup>rd</sup> convention and to Raleigh, in 1997, for the 8<sup>th</sup> convention. The convenience of dancing, sleeping and eating in one facility seems to appeal to all our dancers, and attendance is growing every year.

Clubs have a chance to show off their accomplishments in a very fine Showcase of Clubs, and, more directly, their clubs themselves in the Saturday night Parade of Clubs!

Square dance clothing and badge shops, offer dancers an opportunity to purchase those special items every square dancer needs.

The 11<sup>th</sup> NC State Square Dance Convention promises to be the best yet, and we extend an invitation to all our dancing friends: YA'LL COME!! For tickets or information contact Ralph & Mary Ann Kornegay, General Chairman, 138 Mohican Trail, Wilmington NC 28409; 910-392-1789; [sqdoc@wilmington.net](mailto:sqdoc@wilmington.net)

Remember - nothing could be finer than to square dance in Carolina! Raleigh, North Carolina that is! August 18 & 19!!!

Sincerely,

*Ralph B Kornegay  
General Chairman  
11<sup>th</sup> NC State Square  
Dance Convention*

## THIRD CLASS PASSENGERS WANTED

By Jack Polmans, Delta, BC

Before trains, buses and planes people travelled by stagecoach and they had a choice to travel *First, Second* or *Third* class.

*First* class ticket holders rode inside the stage and if something went wrong, such as getting stuck in the mud, a broken wheel, etc., they could stay in the coach until the problem was solved.

*Second* class travellers also sat inside, but if a problem developed, they were required to get out of the stagecoach. They could stand and watch, offer advice to help solve the dilemma, but they did not have to help.

*Third* class passengers could ride inside if room permitted. When a problem occurred they had to get out and help fix it. This might mean holding up the stage to repair a broken wheel, or push it out of a mud hole etc.

Some dancers are like *First* class ticket holders. They "stay inside" and

happily attend the club or special dances but never contribute to the organizing of the event.

The majority are like *Second* class passengers. They support the club and may attend general meetings, and some may offer advice. They rarely offer help and a few become critical if their suggestions are not followed.

Fortunately we also have *Third* class ticket holders. Dancers who support their club, and the association(s) by putting their "*SHOULDER*" to the wheel and push or lift. They contribute to the running of the club, district dances and help whenever a hand is needed. They help by serving on the club executive, help on the association board etc. and in any other way they can.

All dancers need to ask themselves "*WHAT KIND OF TICKET AM I HOLDING?*"

reprinted from The VALLEY CIRCLE

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# RHYME TIME

## Paw Taw Square Dance Club

It started many years ago,  
With a very tiny group,  
They kept it going thru the years,  
Their interest never drooped.

They organized their tiny group,  
To help the interest grow,  
Once it started, it mushroomed,  
As everybody knows.

We'll all enjoy the dancing  
As the callers do their share,  
And every year gets bigger,  
As more dancers fill the square.

But it's more than just a place to go;  
It's friends that never fade.  
And we'll come back again next year,  
To meet the friends we've made.

So when the caller says let's dance,  
We're out upon the floor.  
To meet new friends and have a ball,  
And dance forever more.

*Submitted by  
Marian & Blackie Bowen  
Huntington, W. Virginia*

## CALLING

*Another excellent publication. The articles were thought provoking, and the choreo was very interesting. Thanks for the issue.*  
Tom Oxendine

*Thanks for the second issue of Calling. I think it is a wonderful undertaking and hope it succeeds for you. I have reviewed it and given a link to your site on my personal page <http://floridadancing.com/tperry>. Hope it does you some good.*

Tom Perry

*Just looked at calling2.pdf (which I renamed 2000JAN.PDF to more easily identify it) and I am VERY IMPRESSED. You have really put a FINE publication together. The format is excellent, excellent contributors, well written, broad range of topics, etc. As you know, I was a bit concerned at the beginning (my concern was only that it be a well-written document) and now all those concerns have been put aside. Keep up the great work!*

Bill Heyman

*The copy of Calling2 came through as well - I particularly enjoyed some of the Windows and the articles about Tom calling to the guys who were out of their level but having a great time. Mike Sikorsky's response I thought was particularly well written.*

David Cox

*Let us now enjoy the newest issue of CALLING! It contains IDEAS, INSPIRATION, GUIDANCE. Let's study and practice so that we can perform MAGIC, create ART, and ENTERTAIN our customers!*

Nasser Shukary

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## Honoring our Flag June 14

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



There are many things to do in the summer to keep you off the dance floor so we have to have our dances interesting, timely, and easy to master. The newer music is always a way to interest the younger dancer and to keep things interesting.

We hope that the country western dancers who attend the square dance national convention will find some of the newer songs to dance to. This month's dance is based on one of these by Tracy Lawrence. Enjoy.

## LESSONS LEARNED - LINE

aka. The Triple L

Choreographed by David Pytka

Description: 2 Wall Line Dance Level: Beginner

Music: Turn That Radio On, Ronnie Milsap, 120 BPM

Lessons Learned, Tracy Lawrence, 125 BPM

### LEFT VINE WITH A BRUSH

1-4 Step left with left, cross right behind, step left with left, brush right

### ROCK-STEP, 1/4 TURN RIGHT WITH A BRUSH

5-6 Rock forward on right, step back onto left

7-8 Step right making 1/4 right, brush left

### JAZZ BOX WITH 1/4 LEFT WITH A TOUCH

9-10 Cross left over right, step back on right

11-12 Step left making 1/4 turn left, touch right toe next to left

### ROLLING VINE WITH A BRUSH

13-14 Turn 1/4 right stepping right, continue to turn 1/2 right stepping back on left

15-16 Turn 1/4 turn right stepping right, brush left

### STEPS WITH BRUSHES IN A SEMI-CIRCLE FIGURE

17-18 Step 1/8 left with left, brush right

19-20 Step 1/8 left with right, brush left

21-22 Step 1/8 left with left, brush right

23-24 Step 1/8 left with right, brush left

### LEFT AND RIGHT SHUFFLES FORWARD

25&26 Step forward with left, step right next to left, step forward with left

27&28 Step forward with right, step left next to right, step forward with right

### LEFT AND RIGHT HEEL-TOE STRUTS

29-30 Tap left heel forward, drop toes (stepping on left, shifting weight)

31-32 Tap right heel forward, drop toes (stepping on right, shifting weight)

### REPEAT

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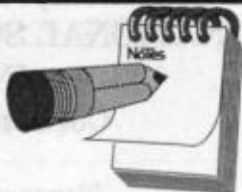


# WHAT'S AHEAD

*Now your club anniversary dance can be listed in What's Ahead! If your celebrating a 5th, 10th, 15th, 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>th</sup>)  
Jun 27-30, 01 Anaheim, CA (50<sup>th</sup>)  
Jun 26-29, 02 St. Paul, MN (51<sup>st</sup>)

### CANADA

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

### AUSTRALIA

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

### NEW ZEALAND

- Jun 2-4, 00 Wellington

## JUNE

2-3 **ALABAMA** - Chicagoland R/D Leaders Society June Jubilee, Birmingham. Kristine & Bruce Nelson, 630-527-1188; kristinen@alltechdata.com

2-3 **KANSAS** - Kansas State SD Convention, Bicentennial Center, Kenwood Park, Salina. David & Sherry Hubbard, 2277 First Rd, Junction City KA 66441; 785-238-1367

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](http://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; smnells@uswest.com

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; mailto:dhkrut@prodigy.net; [www.squaredance-wa.org/state.htm](http://www.squaredance-wa.org/state.htm)

We hope to see you all at booth #511 at the  
**NATIONAL SQUARE DANCE CONVENTION  
IN BALTIMORE, MD**

**Corben Geis** will also be at our booth  
drawing caricatures.

*Please note that our office hours from  
June 19 through June 26 will be 9am to 1pm EST*

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 Sum-  
mer Festival, Pentleton. Dave &  
Jodene Hughes, 503-472-9173;  
dhughes@onlinemac.com

## JULY

2-8 **WYOMING** - Lloyd Shaw  
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7-9 **CALIFORNIA** - Annual San Diego  
Contra Dance W/E, University of San  
Diego, San Diego. Contra, Quadrille,  
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Paul & Mary, PO Box 897, Running  
Springs CA 92382; 909-867-5366

19-22 **NORTH CAROLINA** - Interna-  
tional Round Dance Convention, Win-  
ston 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 **VIRGINIA** - Handicapable Con-  
vention, 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  
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## AUGUST

4-6 **WEST VIRGINIA** - Annual West  
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11-12 **PENNSYLVANIA** - Pennsylvania S&RD Convention, State College, PA. Dave & Janet Baker, RR2 Box 587, Martinsburg PA 16622; 813-793-4443; jan8fxfire@alo.com

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

18-20 **NEW YORK** - Adirondack S&RD Festival, Camp Echo Lake, Warrensburg. Jason Levine, 888-515-6118; jason@campecholake.com; www.campecholake.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.

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@isaac.net

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

25-26 **NEWFOUNDLAND** - Annual Festival of the Newfoundland SD Callers Assoc, St. John's. Mel Gosse, 709-747-1964.

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15-16 **NEBRASKA** - Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Marv & Marilyn Heckman, 4630 Parklane Dr, Kearney NE 68847; 308-234-1344; mheckman@esu10.k12.ne.us

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