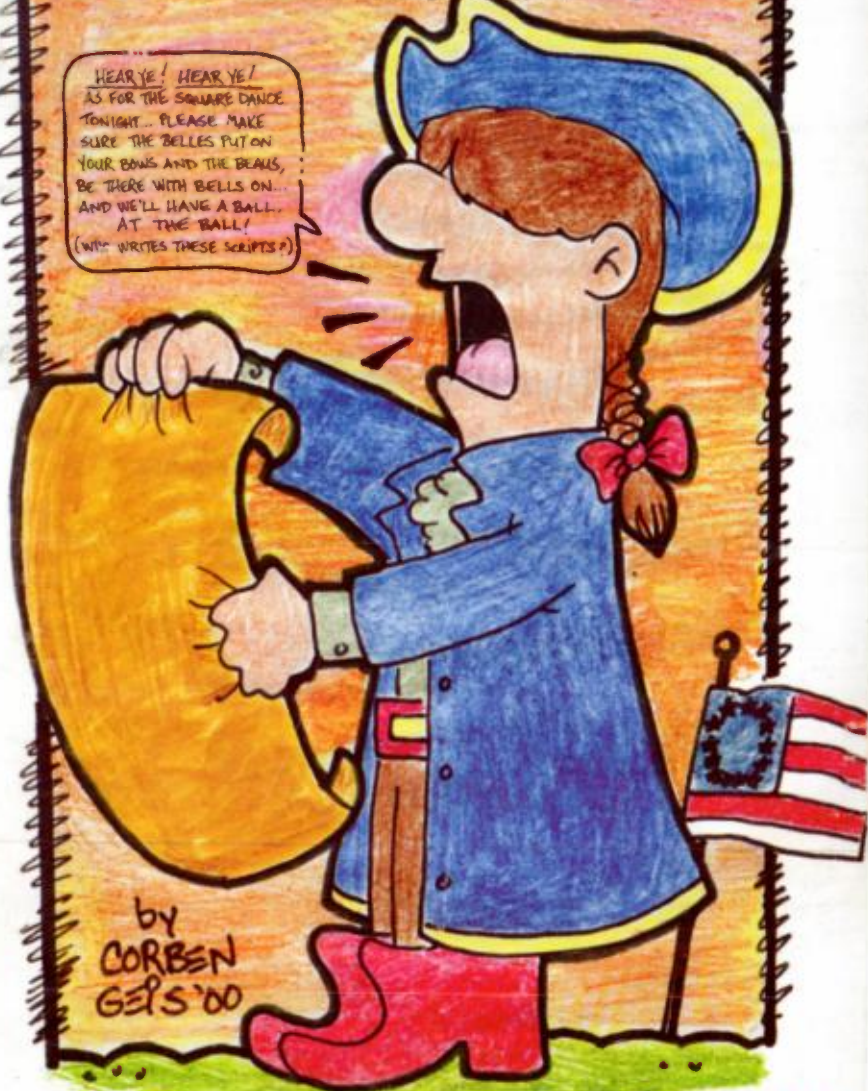


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"The International Magazine of Square Dancing"

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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juairé

Volume 55 Number 7 July 2000

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FROM THE EDITORS

ED & PAT JUAIRE



Great Ideas

Square dancers never stop trying to find ways to promote their recreation. Since we do work on limited or non-existent budgets, we always try to find something that will keep the words "square dancer" or some such text in front of the public.

Over the years Pat and I have watched the progress made on different ideas. Some have been good and others, well, they just never gained any momentum. If your state is like many others, "special" or as we nickname them here in Rhode Island "vanity" license plates are a way for the state to receive extra income (tax is the real word) and not have to do much to make it flow into the state coffers.

We've watched the license plate program progress since it was started

in the state of Washington. Eight other states also have this program in place and from what we've read, one other state is working towards that goal. We asked ourselves why other states do not have this promotion and the answer was simply "maybe nobody thought of it" so we decided to help the cause by giving it some national publicity.

Our thanks to Roger & Beth Barnes who worked on the project in Washington. They supplied us with an outline as to how they accomplished getting the "Square Dancers" plate for their state. Read about it on page 20. Maybe your state association will want to check this out and give it a try. If you do, good luck.

We hope you enjoy the summer and remember to Keep on Dancing!

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F3 - AUGUST 27 - SEPTEMBER 1

(DBD PLUS)

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

F4 - SEPTEMBER 3 - SEPTEMBER 8

(PLUS)

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

F5 - SEPTEMBER 10 - SEPTEMBER 15

(PLUS)

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

F6 - SEPTEMBER 17 - SEPTEMBER 22

(PLUS)

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

F7 - SEPTEMBER 24 - SEPTEMBER 29

(PLUS)

Ken Bower, Melton Luttrell, Marshall Flippo
Rounds - Rod & Susan Anderson

FROM THE MAIL ROOM



Petticoat Storage

Your readers might be interested. A local dancer (Chattanooga, TN) gave me this idea. Petticoat storage is a problem for those of us who have MANY petticoats. I found square plastic blanket storage bags with a zipper in the "dollar store" (\$1.00 each). One petticoat fits nicely, keeps the petticoat free from dust and they stack! Two will fit, if smaller. Traveling to conventions or "away dances" they just go in the trunk, ready to wear and dust free. Comforter or bedspread bags can be recycled too! That's what my friend did. I just expanded on her idea.

We are looking forward to our first issue of our subscription arriving, and are looking forward to ALL the great articles. You are appreciated for the hard work you are putting into this publication!

Thank you,

*Mary Cuda
Fort Oglethorpe, GA*

CALLERLAB Emphasis Calls

We want to congratulate you printing the CALLERLAB Emphasis Calls. They are very helpful for us. Here is why.

We are members of a club called APCM PACA on the French Riviera. It is located in Cagnes-sur-Mer, a town very close to Nizza (10 kilometers). APCM stands for Association for the Promotion of Country Music. PACA is south-eastern France i.e. the Riviera

and its hinterland. The main objective of this club is to organize country music concerts but there is also a Line Dance and a Square Dance section.

My wife H el ene runs the square dance section and I am her technical advisor. We learned square dancing in Raleigh, NC in the early seventies. We stayed there for two years while I worked for IBM. Coming back to France we had no opportunity to dance and we forgot it all. In the nineties American country music became very popular in France. So our club was founded and we decided to try to start a square dance group within it.

It is difficult for us because we have no caller in this area. There are only three other clubs with callers in France and they are all in the Paris area, 1000 kilometers away. Imagine that in Germany there are several hundreds of clubs scattered all over the country with a lot of callers. What a difference!

So we have first to learn the calls that we are going to teach. These take us between 3 and 5 hours for each dance lesson. That's were the Emphasis Calls helps us to prepare the lessons and we hope that it will be continued.

The club proposes dances 3 times a week:

Monday - 8pm to 10:30pm for beginners of Line & Square Dance.

It is with deep sadness that we announce the passing of Johnnie Wykoff on Friday May 26, 2000. A memorial service was held Sunday May 28, at the Unity Church, Houston, Texas.



In lieu of flowers, the family has

asked that contributions be mailed to:
The JOHNNY WYKOFF
MEMORIAL FUND
c/o Chase Bank of Texas
Post Office Box 1231
Houston TX 77251 - 1231

Johnnie was featured on the cover of the May 2000 issue of American SquareDance magazine.

Our condolences go out to Star and the entire family.

Ed & Pat

Wednesday - 8:30pm to 10:30pm for more advanced Square dancers.

Friday - 8:30pm to 10:30pm for more advanced Line dancers.

Every three months the club organizes an evening with a Country Music Band and Line & Square Dance demos. Very often our club is asked to show Line and Square dances at various meetings in the neighboring towns.

Next July 7 & 8 there will be two big concerts in Cagnes-sur-Mer with American performers like Tony Lewis, Johnnie Allen, Sarah Jory, Jett Williams.

If some of your readers travel on the Riviera and want to join us in some of the activities, they are welcome. To get information they may call H el ene at 04.93.07.01.55 from inside France or 33.493.07.01.55 from outside France.

At our weekly training dances we are often less than 16 (12 to 14) and several persons cannot dance. We heard that there was a way to have 6 instead of 4 couples in a square. If somebody is able to give us some information on this, we would appreciate it.

Best regards,

Guy & H el ene Lecl ere

American SquareDance, July 2000

Why Don't Some Travel

I read your article in the March magazine - Travel. You asked for a few comments as to why don't dancers travel as much as they used too. Motel rooms have gone up in prices. It is hard to get a good clean room for less then \$80 to \$100 a night. I think one of the biggest things is the dance itself. How many times have you gone to a large [dance] and what is the first question that is asked? How's the sound???? How many times do you expect dancers to go to large events and pay top dollar for a weekend and have them go away saying "Well it would have been a fun week-end if we could have heard the caller, cuer." How about the National Conventions. They use to have the RV's park right on site. Now if you go to a National Convention you are parked 20-30 miles away and have to buy a bus ticket to travel back and forth to the dances.

Why don't people travel???? I am very lucky to call in Arizona. Our dancers are very spoiled. We have large beautiful Recreation Centers, large parking lots, well lighted. The halls are air conditioned, floating

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hardwood floors, built in sound in the ceiling and rooms that can be divided up into two separate dance halls. Restroom facilities that could dance 4 squares in them. Kitchen facilities that can serve full meals.

Now don't get me wrong it is fun to travel and dance with others or other places. That is what square dancing is all about. But when the dancers do not get his or her monies worth it will slowly turn them off from traveling, when they have the perfect places to dance at home. You have to give the public what it wants or they will go other places and do other things.

Larry Ingber
Glendale, AZ

CALLERLAB Honors Book May 2000

Your MAY issue with the *CALLERLAB Honors Book* of Melton Luttrell reminded us that we owed him an honor.

We attended the 34th Annual Square-L-Rounds Thanksgiving Weekend Round-Up last November in Wagoner, Oklahoma, featuring callers Melton & Sue Luttrell, Ken & Dee Bower, Jay & Jody King, and cuers Rod & Susan Anderson.

It was our first time for this particular weekend although we have attended many others during our 27 years of square and round dancing. We know Ken & Dee and Rod & Susan from

several of these weekends. This was our first with Melton & Sue and Jay & Jody. We had a fabulous, enjoyable time. We had heard so much about it from friends for years and finally decided it was time for us to attend.

One of the most interesting events was the introduction of all dancers on Saturday night and the Grand March following. Melton introduced every dancer by their name. That is one fabulous feat for over 100 dancers! We will return this year because we felt quite honored that our names were remembered and called out.

Also, in recent letters and articles you printed, there were comments about these weekends taking away from the local clubs. We have continued supporting our local clubs, callers, and cuers for the 27 years of attendance at weekends. These have made us better dancers and prompted us to help others to become better dancers. We help make their enjoyment our enjoyment. We will continue attending weekends as long as we are able to keep dancing. We will continue to support our local square and round dance activities, they deserve it, too.

*Dave & Charlotte Stone
Wichita, KS*

Pinesteppers Square Dance Club

"Directions For A Day At The Beach" written by Sandy Innes, one of the members of our Square Dance class, which was presented to the instructor Ed Schaefer at the graduation in March. We are fortunate to have had 27 members in our square dance class, our largest class in more than ten years.

We are near Ocean City, MD, which

is on the ocean and the main road to it is Highway #50. Directions For A Day At The Beach by Sandy Innes

"Take the highway to the traffic circle, Weave the Ring, Circle to the Right, and Veer Right. Pass Thru the next two lights, Pass to the Center, then Veer Left. Be careful here. Three streets come together and you don't want to go the Wrong Way Thar or you might have to make a U Turn Back.

"There are three statues in the Grand Square; go All Around the Left-hand Lady and follow the Circle to a Line. Turn Thru the Cloverleaf to the shops where the surfers Wheel and Deal. Trade By. Continue until you Pass the Ocean and Ferris Wheel. Slide Thru to the parking lot. Walk and Dodge your way to the boardwalk and Tag the Line where the Boy's Run when the girls Touch a 1/4 and Spin the Top.

"If you want to fish, Swing past the pier and Cast Off 3/4's, Bend the Line. Before it gets dark, Dive Thru the waves. Then Scoot Back to the car, Slip the Clutch, Wheel Around, Extend your arm for a Courtesy Turn and Rollaway. If you get stuck in the sand, move Forward and Back.

"Otherwise, Swing Thru the traffic, Chain Down the Line, Weave the Ring, Right and Left Thru, Separate and Split the Outside Couple of cars, Double Pass Thru and Zoom on home. Repair if you need to."

Thank you, Ed, for the instructions and the many hours of fun.

*Thelma Lewis
Berlin, MD*

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Shelburne Fiddleville Steppers' 10th Anniversary

Shelburne Fiddleville Steppers' Tenth Anniversary celebration was a major success. Approximately 19 squares of dancers enjoyed the superb calling of Dean & Ethel Fisher. Our special dance was supported by many clubs - both from Toronto and District and Southwestern Square and Round Dance Associations.

The congratulatory letters received from the Toronto and District Square and Round Dance Association Inc. and the Canadian Square and Round Dance Society were very much appreciated by the Fiddleville Steppers' Dance Club.

Many thanks to those who assisted in the festive preparations and cleanup. Thanks to all who came and helped to make our dance so much fun.

Akron Easter Party

The Akron Square & Round Dance Federation in conjunction with the Akron Tadmore Temple held their Annual Childrens with Disabilities Easter Party on April 9 at the Tadmore Temple in Akron, Ohio. Callers George Bickis, Tom Rudebock, Gene Hammond, Harold Everhart, Scotty Sharrer, Mike Sumpter, Doug Haiflich, and Skip Rueschman volunteered their time as well as Jay Kaiser and Karen Haiflich on rounds and line dances.

The party was attended by 85 children who had varying types of disabilities. The children enjoyed square dancing, line dancing, gifts and refreshments. They especially enjoyed

the callers joining them in a definitely different version of the birdie dance led by Karen Haiflich. The party was a great success due to the hard work of all the club members of the federation who helped with parking, decorating, sign in and gift distribution and refreshments. This years chairmen Jim & Martha Means did an exceptional job of pulling the party together.

*George Bickis
Canton, Ohio*

Square Dancing Helps

On March 31, Medina Squares, Medina, Ohio held a benefit dance for Paul Freese. Paul is the son of Dick & Janice Freese. Dick & Janice have been active square dancers for 12 years and have danced in 35 states, held many club and federation positions, and at present are the President of the Ohio State Dance Corp.

Their son was in an automobile accident last fall in which he was paralyzed from the waist down. Dancers participated from the Akron and Cleveland Federation. Callers and cuers helping this cause included Bob Cadman, George Bickis, Doug Haiflich, Skip Rueschman, Bob Pethel, Gene Hammond, Linn Mizer, Mike Sumpter, Karen Haiflich, John Crumley, Jay Kaiser, Thelma Kaiser and Al Wolfe. Dancers brought refreshments, items for a Chinese auction and were glad to pitch in and help where needed.

Over \$2,000 was raised at the dance and it was presented to Paul at the end of the function. It is a tribute

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to square dancing and demonstrated the generosity and caring nature of its participants.

*George Bickis
Canton, Ohio*

Public Opinion

Kathy Engel takes a barbers shears to her husbands head as part of a benefit dance hosted by the Shippen Squares

Square
Dance
Club at the
Scotland
United
Methodist
Church,
Scotland.
Bob Engel,
caller for
the club,
volunteered
to let his hair
be cut off
by auction
bid. The
highest
bidder



Kathy Engel shaves her husband's head as part of a fundraiser.

made the first cut up through his hair, the second highest bidder, second cut,

etc. Engel agreed to have his mustache shaved off for an additional \$1000. Square and round dancers were invited from the 22 clubs in the Susquehanna Valley Association as well as neighboring clubs and more than \$2,700 was raised for a former member who suffered a stroke.

Jason Malmouc

25th Anniversary Party

On April 12, the Blue Mountain Promenaders of Duntroon, Ontario and the Shelburne Fiddleville Steppers honored their caller couple, Dean & Ethel Fisher for 25 years of Modern Western Square Dance Calling. The hall was decorated with balloons, colorful square dancer cut-outs and congratulatory banners. A collection of pictures, certificates, awards and square dance recordings that Dean recorded as a staff caller for Mountain Recordings in Colorado was interesting for everyone to peruse. A decorated cake was also on display. They made a handsome couple, Dean in his white suit from Mountain Recordings and Ethel in a matching outfit.

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The evening began at the Duntroon Hall with words of welcome and congratulations from the club presidents of Duntroon and Shelburne. It was a fine tribute to Dean and Ethel that there was a great turnout for the party from all around the area. Seventeen squares and former dancers filled the dance floor. We had guest callers; Jim Lambie with his wife Bea and Mac & Orphie Marcellus gave us a

lesson in old time square dancing. Orphie was on staff with Stan Burdick, when Dean & Ethel first started calling and took the course.

All enjoyed a great evening of dancing. Jim & Joan Grierson brought a certificate and a message of congratulations from the Toronto and District Square and Round Dance Association. Letters expressing similar messages from the Ontario and

C a n a -
d i a n
A s s o c i a -
t i o n s
a s
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o t h e r
c a l l e r s
w h o
w e r e
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g i f t s
a n d



Dean & Ethel Fisher

m e s s a g e s
w e r e
g i v e n
b y
l o n g
t i m e
f r i e n d s ,
J o h n n y
S a l v a s
a n d
G u n t e r
F r i t z .

Austin Muirhead, a forty year member of the Promenaders, reminisced about the years Dean & Ethel have spent calling for the club, all the new dancers they have started and all the fun there has been. Gifts for remembrance of the evening were given from the two clubs, a silver engraved belt buckle for Dean and a silver engraved locket for Ethel.

After words of appreciation from Dean, and a big "thank-you" from the executive to all the many helpers, a lovely lunch was served, and we can honestly say "WASN'T THAT A PARTY"!

*The Blue Mountain
Promenaders*

The Paw Taw Square Dance Club

The Paw Taw Square Dance Club of Huntington, West Virginia, celebrated their 50th anniversary last April. The club is officially recognized as the oldest square dance club in West Virginia - quite possibly the oldest east of the Mississippi.

Members opened a time capsule filled with mementos and had a dinner before dancing. "We expected a lot of visitors to come and help celebrate with us," said Marian Bowen, a member of the Paw Taw Club since 1968. She and her husband, Blackie, have been with the club longer than any of its more than 50 members. Marian & Blackie say that square dancing has enriched their lives in ways they never thought possible.

"More than anything, it's the fellowship - the bonds that you make," Marian said. "We have square dancing friends from 30 years ago. That's what keeps it going - the faithfulness of the people."

Albert Allie, the Paw Taw Club's present caller, calls for square dance clubs throughout a 250-mile radius of the Tri-State. He says the Paw Taws have something special. "They're a nice bunch of people [and] they have been fortunate to have regular group lessons and keep their membership up."

Retired caller Harry Mills, who served as caller for the club for 33 years, said he'll never forget the warm sendoff he received when he retired as the Paw Taw Club's caller. "That was my fondest memory," he said "They gave me a big retirement dinner and everyone wrote comments about what I had meant to them."

In addition to dancing, the Paw Taw Club is involved with community service. Members regularly visit local senior citizen centers, have gathered supplies for TriState flood victims and even helped out following the Oklahoma City bombing in 1995.

*Blackie & Marian Bower
Huntington, WV*

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New Century, New Award

This year the Piedmont Square Dance Association (PSDA) composed of 17 clubs in the northwest area of South Carolina, inaugurated an annual Distinguished Service Award for recognition of outstanding and unselfish contributions to square and round dancing as a PSDA member. The surprised recipients of this first award are Pat & Hope O'Shields, of Mauldin, SC.

Many will remember them as the dedicated Publicity Chairman of the 47th National Square Dance Convention held in Charlotte, NC in 1998. For five years prior to the convention they

worked efficiently and tirelessly to get the word out to the world. Among the benefits of their job was the pleasure of making many new friends from all over the nation.

Closer to home, the South Carolina Square and Round Dance Federation made use of their talents as members of the Chairman's Committee where a display for the Showcase of Ideas and a display map locating all clubs in the Federation were designed and constructed.

Pat & Hope began dancing with the Simpsonville Pioneers in the spring of 1980. Involvement and contribution of time and talent has been an expression

Larry Cole

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of their love and enjoyment of the activity. The Pioneers also benefitted as Pat & Hope have served as President, Vice-President, on the Board of Directors and in the club's annual new dancer classes.

From 1981 until 1991, they were involved with the Palmetto Promenade, an area festival. From Assistant Decorating Chairman through General Chairpersons twice and General Co-Chairpersons, their enthusiasm was an inspiration to all involved.

The PSDA has benefitted from their service as secretary, presidents several times, and contracting agents for callers and cuers for Association dances. For a number of years Pat & Hope have designed and executed the display for the Showcase of Ideas and more times than not, have transported and set it up. Over 12 years ago, the PSDA bi-monthly publication was in need of new editors. You guessed it, the O'Shields said they would try it

and they're still at it and doing an excellent job!

On the private side, Pat is Director

of Facilities Construction with the Greenville Hospital System. Hope is now a homemaker and doing volunteer work after working years with the Mauldin Public Library and Alpha Printing. They are parents of a daughter, Shannon, married to Ken. The apple of their eye is grandson, Reid, who at 2-1/2 already

shows all the signs of being as big a train buff as his granddaddy!

The PSDA salute this couple who, while continuing to enjoy all the fun and fellowship of square dancing, are still giving of themselves to promote the activity.

*Virginia Coble  
Greenville, SC*



Pat & Hope O'Shields

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|     | St John, U.S. Virgin Islands*   | 6:30pm | 7:00pm  |
| 4   | At Sea                          |        |         |
| 5   | Willemstad, Curacao             | 8:00am | 10:00pm |
| 6   | At Sea                          |        |         |
| 7   | Enter Panama Canal at Cristobal | 7:00am |         |
|     | Leave Panama Canal at Balboa    |        | 5:00pm  |
| 8   | Scenic Cruising Golfo Dulce     | Noon   | 3:00pm  |
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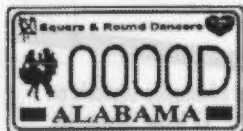


## Washington State Square Dance License Plates

The original idea for a Washington State Square Dance License Plate originated with Beth & Roger Barnes at the National Square



Dance Convention in Salt Lake City, Utah in June of 1991. They were given a brief rundown of what it took to get a special plate after spotting one belonging to some square dancers



from Pennsylvania.

They met with the Department of Transportation shortly after the convention, in Olympia and were later notified the committee had accepted the proposal which started them down the long road of ups and downs. The Square and Folk Dance Federation of Washington



falls under the same education classification with the IRS as Boy and Girl Scouts



do. This qualified us for a nonprofit

status under education. It was a necessity that we qualify as some type of service to the community.

They met with the Director of the D.O.T. on July 21, 1993, to receive the 2 zero plates, # 00000 S/D. These plates were turned over to the Washington State Square Dance Federation at their fall State Meeting in Gorst, WA.



In September of 1993 with the stipulation they be put on permanent display in the State Heritage center in Kennewick, WA.

The cost for these Special Series Plates is a one-time fee set by the state to cover the cost of printing the plates. In the case of the Square Dance Plate, there is a fee added on for a small profit margin for the state. In the case of



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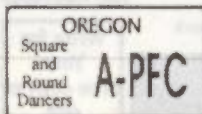
- HD-133 If That's The Way You Want It (Lanny)

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the university plates, the university sets the added fees, and the excess fees go to those organizations for their scholarship funds.



A lot of state committees and legislators heard of our efforts and some wanted to be a part of the process and some wanted to kill the process. As it finally worked out, there was only a single committee that had the say whether we would

get the special series plates or not. Having the three major universities in the state pushing in the background didn't hurt our efforts. They wanted to have a special plate they could use to raise funds for scholarships. Also our state has now used Special Series Plates to raise funds for helping to build sports stadiums and support Special Olympics.



*Roger & Beth Barnes*

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# DANCING CONTRA

WITH DON WARD



I am amused at the difference between contras written by Square Dancers and those written by Traditional Contra Dancers. Square dance contras tend to reflect the square dancing of today composed of box movements moving dancers back and forth across the set. Another attribute is the absence of any partner swings. Contrast this to the use of stars, circles, heys and of course the 16 count partner balances and swings found in the dances from the traditional contra world blended to make flowing choreography not just drills.

With that said here's this months contra, we'll let you determine its roots. Again no name is available but I will add it in a future column if some one identifies it.

Formation is improper with 1's crossed over.

INTRO: MEN FACE LEFT LADIES RIGHT (4)

A1: NEIGHBOR COUPLE CIRCLE LEFT -1- (8)

NEIGHBOR DO SA DO (8)

A2: NEIGHBOR BALANCE AND SWING (16) End the swing face across

B1: MEN ALLEMANDE LEFT 1 1/2 (8)

PARTNERS SWING (8) End the swing facing across

B2: LADIES LEAD 1/2 HEY (8) Ladies begin the hey passing right shoulders.

When reaching the opposite ladies turn to face in to meet their partner

PARTNER ALLEMANDE LEFT (8) Turn the allemande till men are facing the center of set. Men pass right shoulders in center and face the next couple along the set. Ladies turn 1/4 to face the next person on their side of set. Everyone is in position to circle left with the next couple having progressed one place along set.

Music for the dance can be "Who's Sorry, Who's Crying Now" Kalox 1334 or "Northern Spy" a medley of tunes "Mouth of the Tobique, Reel des Jeunes Maris and Reel de Montreal." This is on a new CD, "Choose Your Partners" on the Smithsonian Folkways label. It contains 16 tunes, almost 70 minutes, of dance music for squares and contras.

More new dances and music from many of the CD's being produced by contra bands across the country next month. Do you have a favorite Contra Dance or dance tune? Send it along and it will be featured in one of the upcoming columns. Email to, [dward@loop.com](mailto:dward@loop.com) or mail to American SquareDance magazine.

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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CHOREO-WISE

**David Cox**

In this month's issue David includes sequences beginning with "Sides Face", but NOT calling Grand Square. When dancers hear those magic words, "Sides Face", they expect to hear the next words to be "Grand Square". Some alternative choreography shows how to add variety to your program.

The Mainstream section last month discussed how to add variety and good body flow to figures called from parallel mini-waves - primarily Walk and Dodge, Scoot Back and Split Circulate. This month continues looking at the idea of working with the same gender in those situations.

Extending the theme from the Mainstream section, David starts the Sides with a Partner Trade and Roll, and includes some choreography in the Plus program section. Here is an example: Sides Trade and Roll - Heads Pass the Ocean - Swing Thru - Centers Explode and ALL Touch 1/2 - Coordinate - Ferris Wheel - Centers Square Thru 3/4 - Allemande Left.

In the material in the Advanced program, David shares some choreography from Canadian Norm Wilcox using Zig-Zig. Also included in this issue are Singing Call figures using Follow your Neighbor as the theme.

Both Steve Turner and Brian Hotchkies share their record reviews

of the recently released records. Steve's e-mail is: [turnertempos@bigpond.com](mailto:turnertempos@bigpond.com)

## 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.

In the DANCING CONTRA section, by Don Ward, Don provides some of the basics needed for first-time Contra callers. Included is a Contra line setup, common terms and how to get started "prompting" a Contra dance. The word "Contra" has been associated with two origins. One is from the English "Country dance" and the other from the French work "Cantrare" meaning opposite or opposing. Anyone interested in receiving more information on Contras can contact Don at: [dward@loop.com](mailto:dward@loop.com)

In the Workshop ideas section this month, John looks at calls from other programs that can be used in other programs. For Mainstream and Plus workshopping, this month's call is Turn and Deal.

The Basic Program call featured is Pass the Ocean. Single Hinge is the Mainstream Program call of the month. This month for the Plus Program John explores the call Explode and (Anything). This call is an extension of Explode the Wave with another call replac-





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
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#### **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 attended numerous motivational seminars, and shares the following techniques he has used to help diminish the hordes of butterflies that gather before a big dance: 1) Stretch all parts of your body; 2) Take deep breaths, exhale slowly, and relax; 3) Exercise your facial features, and tell yourself you can do anything; 4) Turn the volume down before you put the needle on the record, in case your hand trembles; 5) Compliment the crowd, and never apologize over the mike; 6) Imagine the dancers wearing polka-dotted underwear. This will bring a smile to your lips and you're ready to go!

Promoting better teaching is behind

the CALLERLAB Certified Square Dance Teacher (CSDT). The program has two purposes: Identify, recognize and promote excellence in square dance teaching; Create a credential that can be recognized and understood by those within the square dance community, as well as the school systems and recreational departments. The CSDT has four components for evaluating experience, knowledge and skills: 1) A resume; written examination; 3) teaching demonstration; and an oral board exam. For more information about the program, you can e-mail Jim Wass, Chairman of the Accreditation Committee, at or he can be reached at: 5903 60<sup>th</sup> Avenue, Riverdale, MD 20737.

Several pages of choreography are included in this issue, including contributions from Walt Cole, John Charman, and Don Taylor (choreo from a right-hand lady line).

Do you publish a note service?  
Would like it mentioned here?  
Please send it to: 1720 W. Arrow  
Highway #83, Upland, CA 91786.  
Thanks, Frank.

*By Mike Seastrom*

The 27<sup>th</sup> Annual CALLERLAB Convention was a terrific event. A BIG thank you goes to all callers, partners, and guest representatives who took time from their busy schedules to attend and make it so successful. The theme was "Marketing - The New Frontier," and a great deal of energy was devoted to finalizing the key points of the long term marketing project to be known as, **The Phoenix Plan**. This plan symbolizes "a new beginning" for square dancing. It recognizes the need to promote and preserve the entire dance activity by marketing it as both a product and a service.

One factor that will determine the success of The Phoenix Plan, was the subject of Chairman Larry Cole's speech to the general assembly at the Tuesday night dinner banquet. Chairman Cole emphasized the need for "unity" in our activity. He asked for all dancers, cuers, prompters, callers, national, state and local organizations to work together to support the Foundation with the marketing campaign. By putting our differences aside, and enjoying the diversity that the American dance scene has had since its colonial days, we can develop programs to raise the funds necessary to professionally market dancing directly to those who would be most receptive to join. More information will be published on The Phoenix Plan as it develops further.

The Program Policy Committee, under the leadership of Kip Garvey, worked for two years to develop a long



range plan to manage our programs. The goal is to have dance programs that can be introduced to and enjoyed by casual dancers and additional programs for the recreational dancer, who more frequently attends dance events. The membership approved this blueprint and with the programs being updated every two years, CALLERLAB should be able to maintain stability while making it easier for new dancers to join and stay involved.

The Board of Governors approved a CALLERLAB position paper to address the modification of square dance attire proposed by The National Council of Square Dance Organizations in May of 1999. This proposal has been the subject of some heated debate since its introduction and the CALLERLAB Board felt that a compromise should be worked out. The membership agreed and endorsed the position paper.

The CALLERLAB position paper on the Dress Code recognizes the spectrum of opinions of dancers and callers alike, and encourages those who **sponsor** dances, festivals and conventions, to label the events and sessions

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as to the desired attire. By having event sponsors specify "traditional", "proper", or "casual" attire on the flyers it uses to publicize its events, it will create an opportunity for us to discover in the future if our attire is a factor that contributes to the success or failure of our dances and festivals. While other factors are certainly important, this proposal allows us to test the attire issue without mandating change. CALLERLAB supports a policy of tolerance and encourages all dance leaders and participants to embrace the joys of friendship, sociability, and fun, first and foremost in whatever extent of dance participation they enjoy

The CALLERLAB home office moved from Rochester, Minnesota to Cocoa, Florida as of June 1 this year. The convention in Las Vegas gave us the chance to salute our terrific staff from Minnesota. Georgi and Dar Johnson, along with Pat Lovelace, and Mary Scheifert have so effectively and unselfishly carried on the daily busi-

ness of CALLERLAB, under the guidance of George White, since the early 1990's. With George's illness and passing, this super staff stepped up their efforts even more, under the long distance guidance of our new Executive Director, Jerry Reed. Their work and commitment was nothing short of incredible. We extend a huge thank you and wish them all the best in the future.

We also had a chance to meet our new Florida staff. Gail Swindle and Tom Stone will be working with Jerry Reed to carry on the daily affairs of CALLERLAB. We understand that a transition of this magnitude will take some patience and understanding by the Board of Governors and our membership, but we're very pleased at the organizational talent of Jerry and his new staff. We look forward to updating the technology in our new home office, and hope that these changes, along with our new staff, will help make CALLERLAB stronger and even more "user friendly" in the future. 🍀

# SEWING 101

WITH DONNA IPOCK

This month we are going to stray a little from Square Dance apparel but not for long.

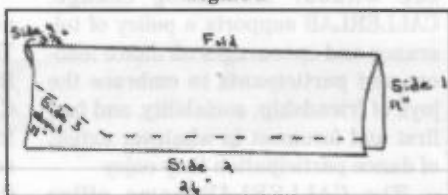
Our church has Wednesday Night Dinners that are prepared by a member that does catering and his helper. For the last meal of the year we decided it would be nice to get them both something to show our appreciation for their volunteer time behind the sometimes HOT stoves and ovens (4 of each). Some members were going to make gift baskets, some were getting them a gift certificate to a restaurant, kind of a gag gift, get it? Well, it just seemed natural to me to MAKE something to wear. Several years ago I made a Chef's apron for my Uncle Bob. Uncle Bob was the first male that I knew who cooked. When I was 8 years old.....won't tell you how many years ago that was.....Uncle Bob came for a visit and made breakfast for us all the next morning. He made the most wonderful meal. To an eight year old I thought this was the most elegant breakfast in the world. He used garlic, yes garlic in the eggs, added some cheese, green peppers, crumbled bacon, and tomatoes .....this was my first omelette. Wonderful! He buttered the toast right from the toaster and cut it in half diagonally, Wow! Made orange juice foamy by whipping it with a whisk. Now this was a gourmet meal. Well to get back to sewing...years went by....many years.....and then one day for no reason at all I thought I should



make my Uncle Bob an apron, he still cooked, mater of fact, he was now a cook extraodinair. In a old issue of Southern Living (1978) instructions were given to make an apron. I modified it for a man...made it shorter and put pockets on the front. This is really an easy project and with this the "grill out" season, why not make one for the cook in your family, male or female.

Following are my directions:  
2/3 yard of 45" washable fabric  
3 yard of 5/8" grosgrain ribbon (cording works good for a man's apron)  
Fold fabric as shown in figure #1  
Using a yardstick outline the apron as shown

Figure 1



Cut along the outline  
Open the apron and on all edges turn in 1/4" toward the wrong side and stitch (Figure #2)  
(If you have a serger you can serge this raw edge)  
For the bottom hem turn in again to form hem and stitch

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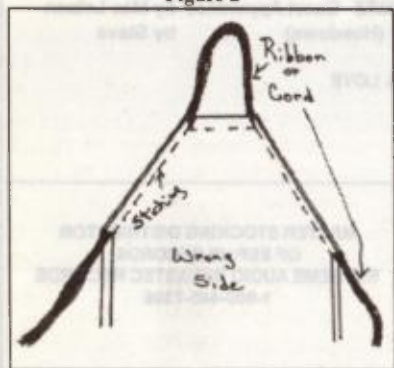


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To form the facing on side #4, turn the fabric under 1" and stitch

Figure 2



On both side #3's turn down and stitch 7/8", this forms the casing. You will have casings on both sides (#3). Insert your ribbon or cord as shown and your apron is done.

I added pockets by cutting a length of fabric 20" wide by 12"

Clean finish the edges as desired

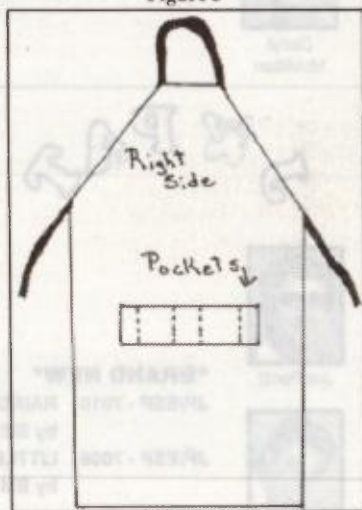
Fold in half so you have a length of fabric 18" by 10 1/2"

Stitch to apron, lower than the natural waist, on the sides and bottom. (Figure #3)

Stitch several lines from top to bottom making same size or different width pockets.

These are really easy to make, so when I was cutting out one...I layered two pieces of fabric and now another gift is done. For all of you who have left overs or "what to do with this stash" this is an excellent way to USE IT UP!

Figure 3



Now for the Square Dance part...these make excellent gifts for the kitchen, and refreshment helpers that are needed for a big annual dance...if they are made in the club's colors, what a nice touch.

P.S. I am not a great artist.

Sew Happy!



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# EASY LEVEL

**BOB HOWELL**



Phyllis and I had the great privilege of again sharing a week of traditional dancing with Jerry and Kathy Helt at COPECREST in GA this past April. We had a wonderful week with several of our friends. Jerry and Kathy presented the following line dance which was well received by all in attendance. It is called ---

## SUNFLOWER

**Formation:** Solo. No partners necessary. All begin facing front of hall

**Music:** Sunflower by Glen Campbell (Colt-6367)

### **Routine:**

Count

#### 1-8 **4 Forward Shuffles**

right-left-right (beats 1&2); left-right-left (beats 3&4);  
right-left-right (beats 5&6); left-right-left (beats 7&8).

#### 9-12 **Touch right foot forward, side, back, side**

#### 13-16 **Right foot forward; 1/4 turn left; clap twice**

Step right foot forward (taking weight) and turn 1/4 left  
(shift weight to the left foot); clap twice.

#### 16-20 **Vine Right**

Step right foot to the right; step left behind right; step  
right foot to the right; kick left foot forward.

#### 21-24 **Vine Left**

Step left foot to the left; step right behind left; step left  
foot to the left; kick right foot forward.

Dance Choreographed by: Robbie Carrington (931-364-7103)

Dance Description by: Pam Dillander (502-922-3024)

As many times as I have danced and called the Virginia Reel in the past half a century, I didn't believe that there wasn't a soul alive that hadn't done the dance at some time in their life. Well, within the past few months I have had two individuals ask me for the routine that I use when calling the dance. There are many variations, but the one I use most often is one that Clark Baker of Belmont, MA brought to mind when he submitted it to the "Traditional-Square Dance" site on the e-mail a few months ago. If you are not using this dance for your one-night-stands you are missing a sure bet.



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- Reggie Kniphfer
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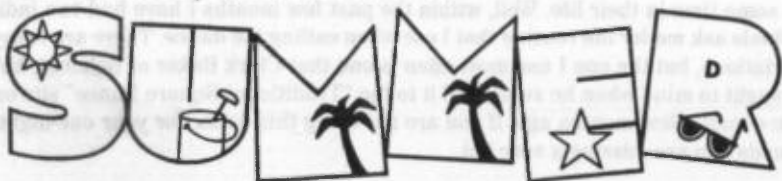
## VIRGINIA REEL

**Formation:** Two lines of dancers facing. 4 ladies in one on callers left, 4 boys in the other. partners facing each other, about 6 feet apart.

**Music:** School Rythm Records, E-Z 728, Virginia Reel, (caller: Johnnie Wykoff, music: Houston Ramblers)

### Routine:

- 1-8 All Go Forward Bow and Back
- 9-17 All Go Forward And Do It Again
- 18-24 Turn Your Partner Right Hand Round (use right elbow)
- 25-33 Turn Your Partner Left Hand Round (use left elbow)
- 34-42 Turn Your Partner Both Hands Round (clockwise)
- 43-51 All Go Forward Do-Sa-Do
- 52-58 First Couple Sashay Down
- 59-64 Re-Sashay Come Back To Place
- 1-42 First Couple Reel The Set
- 43-49 Same Couple Sashay To The Head
- 50-58 March To The Foot And Arch
- 59-64 Lines Sashay To The Head Of The Set





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I was so pleased to read that Mary and Bill Jenkins (old friends of mine) of Olmstedville, NY had been selected by the Square Dance Foundation Of New England to be honored as one of the couples to be installed to their Hall Of Fame for 2000. They first introduced me to the square dance Honest John 1 and 2. I have been calling it for several years to a tape that they had shared with me. It has just come to my attention that the dance has been made available again, both called by Ralph Page and an instrumental version, by the Kentucky Dance Foundation on a CD. Following are the instructions for ---

### HONEST JOHN 1

**Formation:** Square

**Music:** Honest John 1. Folk Dancer CD # 20

**Routine:**

First couple out to the right and you balance with the two  
Now join your hands and circle to the left, you circle once around  
Then sashay by, address your opposite  
Sashay by, address your own  
Then right and left the way you are, ah-ah-ah, ah-ah-ah  
Right and left home to place and the ladies grand chain  
-----, ---- And you promenaded the ring  
-----

Repeat for second, third and fourth couples.



## HONEST JOHN 2

Head two give right hands around, keep in step in time  
Now back with the left the other way and balance four in line  
Now swing your partners all, swing 'em round the hall  
You swing your partner once again and the same two ladies chain

-----  
----, now the head two couples half promenade  
----, now turn right around and right and left home

-----  
Now the next two give right hands around, keep in step in time  
Now back with the left the other way and balance four in line  
Now swing your partners all, swing 'em round the hall  
----, Now the side two couples ladies chain

-----  
----, And the side two couples half promenade

-----  
Now turn around and right and left right home.  
Repeat for third couples and then the last.  
Now allemande left your corners all  
Right hand round your own

And you do-si-do your corner lady, then promenade your own  
You promenade around the hall, thank your lady and tell 'em that's all .

I had the opportunity of running into Joe and Barb McMenamin of Spring Valley, CA while attending CALLERLAB this past April. The convention was housed in the Riviera Hotel and Joe presented the following contra during the Contra and Traditional session. He entitled it the ---

## RIVIERA CONTRA

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

**Music:** Paddy On The Turnpike. Folkcraft 1151

### **Routine:**

Intro: Lines go forward and back

1-8 Corner allemande left

9-16 Actives Right hand turn 1&1/2

17-24 He, He/She, She Allemande left

25-32 Actives lead Hey for 4

33-40

41-48 Actives Balance & Swing

49-56

57-64 Face below Dosado Corner

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In the June issue, the last dance was omitted by mistake. Peter Howarth of Bristol, England, sent Bob this dance to bob also. Peter's offering is a contra which he calls ---

### All of a Flutter

**Formation:** 4 Cpl Longways in Becket Formation

**Music:** Any 4 x 32 bar reel or jig

#### **Routine:**

- A1 Lines go forward and back : Ladies Chain
- A2 Ladies Flutter wheel : Sweep a quarter more and pass through.
- B1 Swing the one you face and form a square  
The two ladies not with their partners, chain across
- B2 The same two couples move out to the right and circle four into a line :  
All swing partners.

#### Note:

Each time through the dance the lines of four finish B2 on a different axis.



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# So You Want To Be A CALLER

LARRY COLE



Hello everyone. I sincerely hope that you are having a wonderful summer. I encourage you to find a pleasing mix between your calling and dancing time and time spent with your family and friends. Square dancing and calling should not consume all of our life. It is only enjoyable and rewarding when used in the correct quantity. While we are talking about summer, let us keep in mind the traveling callers who are on the road calling dances. These gals and guys work very hard at their craft. Please support them. When they come to your area suggest that your clubs go to the dance and if possible you go with your dancers. Better yet, try to schedule dances for these folks. The rewards back to you can be great - just think about all the knowledge you can research.

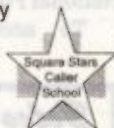
I ran across a piece of paper the other day that I have always thought to be very valuable. It is the CALLERLAB sheet entitled "Analyzing A Call." I have always been a proponent of the rule that says "you must know everything there is to know about a call if you are going to use it successfully" (hum - maybe that is my rule). But, nevertheless it is a good rule. I can not imagine that I could be good at my calling craft if I did not understand

every call that I used. Toward that end, this handy little form is a huge help in increasing your ability to understanding a call. The form has questions on it with blanks for you to fill in the answers. Some of these question include: What is the definition; from what formations can the call start; is a free hand needed; what body flow will exist as the call is completed and many more. "Analyzing A Call" is a great way to understand the tools of our trade and increase your knowledge. Please give it a try. These forms are available from the CALLERLAB Home Office.

Oh, one more thing. American SquareDance Magazine is the only major form of communication for the square dance activity. I urge you to help the ASD folks by telling everyone about the magazine and securing subscriptions for them when you can. Square dancing needs ASD please help when you can.

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

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



# NATIONAL FOLK DANCE EFFORT MOVES FORWARD

A bill, HJR #60, has been introduced into the 106<sup>th</sup> Congress of the United States by New Jersey Representative Jim Saxton to designate Square Dancing and its related activities as the National Folk Dance of the United States, in perpetuity. Square dancing is the generic name that includes, but not limited to, round dancing, contra, line dancing, Scottish dancing, English Country, clogging and polka. HJR #60 has been referred to the Committee of Government Affairs in the U. S. House of Representatives for study and action. Indiana Representative Dan Burton is chairman of this committee. Right now this bill needs the support and backing from everyone involved in the Square Dance recreation.

All square and round dance organizations around the country are asked to urge their members to contact their congress-person to request their approval and support and co-sponsorship of HJR #60 when it reaches the floor for a vote. We believe that this effort is required if square dancers want SQUARE DANCE to be our National Folk Dance.

To accomplish this effort we

suggest the following example be used in contacting your state representatives. Remember that square dancing is a team effort and getting square dancing as our National Folk Dance will require much team effort.

On the Internet, a very simple way to contact your representative is to go to the web site [www.house.gov/writerep/](http://www.house.gov/writerep/) and insert your state and zip code. It will show who your representative is and has a place to send your message to your representative. For those not on the Internet, contact your local library.

The square dance activity has worked for many years toward the goal of getting square dancing recognized as the National Folk Dance. There are currently 31 states that have designated square dancing as their State Folk Dance. The passage of this bill would give square dancing and its related activities more visibility and have a positive effect on recruiting new dancers.

For more information, contact: Jack & Zonie Taylor, Chairman, National Folk Dance Committee, 4235 North Indian River Drive, Cocoa FL 32927; 321-631-1892; [jztaylor@palmnet.net](mailto:jztaylor@palmnet.net).

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## SAMPLE LETTER

The Honorable \_\_\_\_\_

Dear Congress (man/woman),

We are writing you for your support in getting HJR #60 out of the Committee on Government Affairs. We would appreciate it if you would contact the cognizant committee members and ask that they bring the bill to the floor during this Congressional Term. Once the bill is brought to the House floor we would appreciate it if you would cast your vote in favor of the Bill.

Square Dancing is a generic term that includes, but is not limited to, round dancing, contra, line dancing, English Country, Scottish Country, and polka.

Presently we have thirty-one states that have adopted Square Dance as their state Folk Dance. We would consider it an honor to have it passed as the National Folk Dance. Square dance is a family activity that is enjoyed by young, old and the handicapped in these United States. It also encompasses the many ethnic groups that have made these United States so great.

Sincerely,

Signed

Use your own words. Tell what square dancing means to you. Mention if your state has adopted Square Dance as their state Folk Dance.



Dick  
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# THE CALLER COACH

## DON WILLIAMSON



There are many variations but they are built around visually remembering two adjacent couples and then resolving the square by proven get outs. Callers must learn to have at least one alternate square in case the first square breaks down. Also watch your timing, keep the whole floor moving (dancing) while sighting out. Dancers should not have to wait while you are locating your setup for the resolution. With practice and experience, you can have complete freedom of material usage. Just remember that when using this method of square resolution you are always depending on the dancers.

**STEP I** - Establish a primary couple and a secondary couple (to the immediate left). From here, you can call anything symmetrical. When you want to get out of the square, go to Step II.

**STEP II** - When you get ready to resolve the square, get the dancers in two lines facing each other. Get the ladies on the right and the gentlemen on the left. In this step, I'm not necessarily talking about having them with partners. Any lady can be with any gent as long as they are in lines, and as long as they have been properly dancing the material you have been using.

O X O X  
X O X O

**STEP III** - Now get the primary man on the left of the line.

O X O X  
X O X O

**STEP IV** - Now maneuver the primary lady into position.

O X O X  
X O X O

**STEP V** - Now look for the secondary man. He will be either to the right in the same line, or straight across from the primary couple in the opposite line. At this point, you must learn to see where he is immediately and make the following decision for the get out:

A. If the secondary man is to the right and he has his partner, the get out call is: Crosstrail Thru. Allemande Left

O X O X  
X O X O

B. If the secondary man does not have his partner, the get out call is: Pass Thru. Wheel and Deal. Center Pass Thru. Allemande Left

O X O X  
X O X O

(not the partner of the secondary man - it would be his opposite lady).

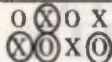
C. If the secondary man is across from the primary man and he has his partner, you are in sequence with partner (zero line) and ready for a left allemande. The preferred get out call would be: Slide Thru. Square Thru 3/4. Allemande Left

O X O X  
X O X O

D. If the secondary man does not have his partner, the get out would be: Pass Thru. Wheel and Deal. Center



### Square Thru 3/4. Allemande Left



I recommend using this method exclusively until you can resolve the square comfortably by following these steps. You should learn to put the dancers through the steps without having to stop and look for their position. You must learn to keep them dancing while you are looking for the positions and resolving the square, then when you get to the dancers, it will be much easier. It is better to learn to keep the dancers moving while resolving the square than to see how quick you can do it. Speed will come with experience. With experience you will learn to recognize the positions without going back to step one all the time. You will learn other ways of doing the same thing.

Learn, to vary this system by using zeros and equivalents to do the same thing so the dancers do not know what you are doing. Following are suggestions to help you remember primary and secondary couples in your pilot squares. For some callers, this is hard, and for others it is quite easy. All can do it with concentration and practice.

1. Matching clothes and colors is the best way when partners dress to match.

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2. Unusual features such as extremely tall couples, obese couples, small couples, glasses, bald heads, etc

3. It is easier when you know the couples personally (such as home club).

4. Sometimes couples look like dancers you know, so this can help you identify them.

5. Learning to identify good dancers is also important. Not only do they seem to be easier to remember, but you can normally count on the square that they are in. It does little good to identify primary and secondary couples in a square that breaks down much of the time. Find another pilot square.

6. I recommend calling memorized material or use the image system the first tip or two until you get familiar with your floor and have picked out some of the better dancers.



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

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

# THE LIFE CYCLE OF OUR ACTIVITY

By Ken Ritucci

Recently, The American Callers Association (ACA), called upon the services of one of their members who is a professor of Marketing at Troy State University in Montgomery, Alabama.

He was asked to review our activity and give his perspective from a marketing standpoint. It is important to note that this professor is also a caller with considerable experience in our activity.

We have read numerous articles and heard many talks about what is wrong with the activity for the past several years now. I found his comments particularly refreshing and he even made an analogy at one point to the predicament square dancing currently is in to that of the automobile industry back in the 1970's.

He begins by describing a concept in marketing known as the "Product Life Cycle." Which attempts to provide a way for a company to trace the stages of a product and service acceptance from its introduction (birth) to its decline (death). He mentions a product passes through four major stages: introduction, growth, maturity and decline.

In relating this to square dancing, he documents that the beginning of our activity's growth began in the 1950's with the mature stage being



from the early 1970's to the mid 1980's. We had the basic 75 movements which became the mainstream program followed by the plus, advanced and challenge programs. Clubs were flourishing and with large numbers of new people entering the activity, many of these programs became very healthy and prosperous.

Somewhere in the mid to late 1980's our activity reached the decline stage of the life cycle. Dancers kept moving into the higher programs but the bottom was falling out in regards to new dancers. This has all been documented, and to many, nothing we already don't know.

In regards to the decline stage, he feels there are two possible categories that can be viewed from a marketing perspective. One is external, too many competitive activities for people's time etc. the other is internal, the addition of ingredients in the life of the dancer have become stressful and separatist, meaning more calls to learn etc.

He does try to cover all bases by pointing out that not all countries (or even areas of the USA) are in the decline stage. He notes several that are in the growth and mature stage but sooner or later these areas will enter the decline stage.

# Quadrille



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Also what I found interesting is his choice of solutions, again, some may not be new, but his reasoning as to why three of them will not work makes perfect sense. He says we can try four different avenues to solve our dilemma. One is intensify promotion, two is finding new categories of people to recruit, three is to lower the price to make the activity more attractive and four is to add new ingredients or eliminate old ones from the current situation; *I.E.*, combine existing lists of calls, and eliminate redundancy to make a more simplified, and easy to use entry level dance program.

Well, it doesn't take a rocket scientist to figure out one and two have been tried. Number three could very well be instant death if we attempted it. Everyone knows that from the local level on through the national level, hundreds of organizations around the country have tried heavy promotions, searched for new areas to bring new dancers into the activity, and attempted hundreds if not thousands of ideas to attract new faces.

As for number three, lowering the price, well, many feel square dancing is

too inexpensive and prices should be raised, especially for clubs with shrinking checkbooks. Lowering prices is not the answer.

His fourth point does make sense, and again, is not something that hasn't been discussed before. It is however refreshing to see that what is becoming quite obvious isn't oblivious to everyone.

He reasons that by eliminating some ingredients (calls if you will), and making a more simplified "product", it would alleviate some of the burden the leaders of this activity have put on the dancing public. He mentions that new dancers come to lessons excited and enthused but soon find that it takes what seems like an eternity to learn what is necessary to obtain competency at the first "level" so to speak. In square dancing's case, this means the mainstream program. He points out that clubs workshop almost year round in an effort to have their dancers reach the plus program. This has caused major burn out as well as shrinking clubs.

In conclusion, he talks about how wonderful our activity is and that it

has a virus that needs to be removed before we can enter a growth stage again. Until such time, all the advertisement and promotion will continue to produce weak results. Like any virus, we can choose to ignore or be consumed by it.

To put this into perspective, not any single "plan of attack" is going to instantly cure our virus, but hasn't it become quite obvious by now that the present program structure has become outdated and perhaps in need of remodeling? These current programs

were a savior at the time they were created because of the then current situation that precipitated it.

However, that was then, perhaps now is the time to acknowledge that there is no shame in admitting modifications are needed to accommodate the present environment. If anyone feels that by combining two programs into one, therefore making a more unified, reachable solution, will inflict permanent damage to the activity, then they simply do not understand where we have been to where we need to go. If you want to see change, log on to the Internet, read about all the "dot com" companies emerging and all the Initial Public Offerings (IPO's) that are available on a daily basis. Can't keep up with those changes? Try following NASDAQ. Lack of change on many leaders part is suffocating our activity.

A simple program, combining mainstream and plus and eliminating the redundancy as well as obsolete calls would fit today's activity very well. It is already working successfully in many locations and if history has taught us anything, then we should allow this change to compliment the reality of what is surrounding us in our world today.

It is refreshing to see such thought and concern put into words as this professor has done. We realize there are two sides to every story. Do we continue to look the other way and remain the status quo? Or do we make a change, roll up our sleeves and take our shot to prevent illness from that which infects us?

Personally, I do not like getting sick, do you?

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| Bruno Jams/Weeping Woody .....                    | PIO 1005 |
| Unicorn Song, Smith .....                         | AR 111   |
| Bile Them Cabbage Down/Uncle D's Rag, .....       | BMV 25   |
| You'll Be in My Heart, Bennett & Blume ....       | GMP 1103 |
| Juanita Jones, Shipman .....                      | SSR 214  |
| Independence Day, Williamson .....                | S2K 2004 |
| Born to Be Blue, Blume .....                      | GMP 1005 |
| What You Do to Me, Biggerstaff .....              | PLM 107  |
| Mr Piano Man, Kremers .....                       | SSR 217  |
| Raindrops Fallin on My Head, Harrison JPESP       | 7010     |
| Shindig in the Barn, Jacques .....                | CRC 145  |
| What Becomes of the Brokenhearted, Roberson ..... | PLM 106  |
| When There's a Fire in Your Heart, Jacques        | CRC 147  |
| All the Way, Williamson .....                     | RB 3083  |
| Your Time Hasn't Come Yet Baby, Jacques           | CRC 146  |
| Tush Hoedown/Tush Hoedown (Rhythm) .....          | SG 104   |
| Easier Hoedown/Grossvatter .....                  | DR 9013  |
| No One like You, Pabst .....                      | CSTL 001 |
| Last Laugh, Shannon .....                         | DR 90    |

## **ASD CALLER PROFILE**

# **Phil Howell**

Phil is one of the most popular callers in Northern Arkansas. The caller for a 100 mile radius, he averages calling six nights per week. Phil is the club caller for five clubs and does special contract dances on his open nights. He is noted for his theme songs at the end of his dances, such as "Big Mamou" and "Small World," in which he does a yodel throughout the song.

Phil began his calling in 1980 for the Mammoth Springer's Square Dance Club. This will be Phil's 20<sup>th</sup> year and now 5 clubs to his credit. His calling has taken him to several states, including Kentucky, Missouri, Tennessee and Arkansas. Phil is a member of CALLERLAB and believes that square dancing is the sole art of entertainment. Phil teaches through Plus. He has taught handicap children, along with many adults.

Phil lives on a farm along with his wife Judy, who is a registered nurse at the Methodist Hospital in Paragould. Phil became a full-time caller 15 years ago after a semi-retiring job with Cooper Communities, Inc., Cherokee Village.

Phil's hobbies are fishing and



raising American Eskimo puppies. Phil got his start in music when in the early sixties as a part-time college student, he worked for Elvis Presley at Graceland in the fan-mail department.

If you are traveling in the northern Arkansas or southern Missouri area, stop by and attend one of Phil's dances. You won't be disappointed.

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

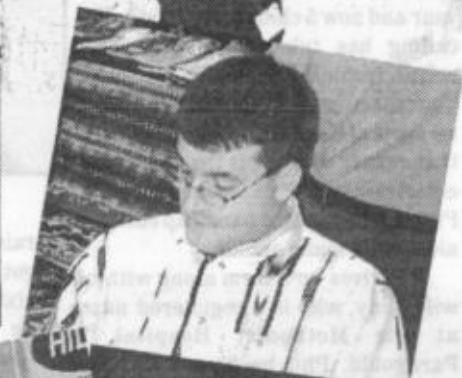
***Send us your caller's profile and include a photo (B&W if possible) and we'll feature your caller in an upcoming issue.***

## **Independence Day**

WHO  
DO

YOU

RECOGNIZE?



In the heart of the  
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# First Annual Adirondack Square & Round Dance Festival

August 18, 19 & 20 - Host Resort: Camp Echo Lake - Warrensburg, NY

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**Kevin Van Vliet** ..... Montreal, QC

**Steve Kopman** ..... Knoxville, TN

**Shawn Cuddy** ..... Acton, MA

Quers: **Curt & Tammy Worlock** ... Plant City, FL

**Kay & Joy Read** ..... College Station, TX

**Ralph & Joan Collipi** ..... Salem, NH

**Bill & Olga Cibula** ..... Montreal, QC



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Two Dinners



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Email: [jason@campechohola.com](mailto:jason@campechohola.com)



by  
**Ed Foote**



## TIP FOR DANCING C-1 CALL

**Tally Ho.** There are two potential trouble spots. (1) The 1/2 of a Box Circulate for the centers after their Hinge is often danced sloppily. The lead dancers in the box of 4 must turn the corner, and the trailing dancers must go perfectly straight ahead.

Sometimes the lead dancers will walk straight ahead and the trailing dancers will move on an angle and attempt to trade with each other. This will either cause a breakdown or an extremely awkward completion of the call.

(2) When the call is done from two-faced lines, after the initial 1/2 Circulate, the dancers on the outside of the set - ie. the ones who must do the Trade will both be facing the same direction. So it is just a normal Partner Trade for them.

But some dancers try to do a Hinge before the Trade. Either they do not recognize they are the outsides or they want to position their bodies so the Trade will be as it "normally" is when the call is done from waves. The result is a scramble when it comes to the ending Cast 3/4, and one person will finish facing the wrong direction (ie. they will finish facing out instead of facing in.)

Note: Tally Ho is a wonderful call, because it is simple yet requires people to do Mainstream calls well (such as Box Circulate and Partner Trade). Dancers who have trouble with Tally Ho are weak in the foundation calls of square dancing.

**Safety issue for callers.** A popular challenge caller recently had his turntable, clothes, records and calling notes stolen from his car while it was parked overnight at a motel.

Be aware that even if you have items locked in the trunk, they are not necessarily safe. If someone breaks into the car interior and you have a trunk release button or lever, that gives them instant access to the trunk. In addition, a trunk can be pried open.

Answer this question: What items would give you the most emotional trauma if they were stolen? For most callers the answer is calling notes and records. So keep these in the motel room with you.

I have disconnected the trunk release lever on my car, so that the only access to the trunk is by key. In addition, I always carry my turntable, records and notes into the motel room. ■



# CORY:OGRAPHY in the CLASSROOM

by Corben 'Cory' Geis

## THE COMMUNITY DANCE PROGRAM IN THE SCHOOLS

A great teaching tool when instructing in elementary, junior high, senior high and college levels is a little red book called *Dancing for Busy People*. This book was compiled by Cal Campbell, Ken Kernan and Bob Howell.

*Dancing for Busy People* displays many ways of teaching square dancing. It includes a variety of contras, trios, mescolanzas, Sicilian circles, quadrilles, couple and solo dancing.

The beginning of the book emphasizes the Community Dance Program (CDP) which has a recommended teaching order of 25 basic calls that can

be taught in several school lessons. With each call are several pages on teaching tips and unique figures to use.

I think it is very important that the young students be exposed to as many styles of square dancing as possible. Each student learns in a different way. I highly recommend *Dancing for Busy People* to the caller who is interested in developing a program for the school students.

To order *Dancing for Busy People* contact: Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80104 or call 303-790-2921.

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# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Friends,

The expression "time flies" seems to fit this month because the year 2000 is already half over. We are just becoming accustomed to writing 00 in dating our letters, etc. and before you know it, we'll be writing 01. Where did it go? As we continue with the second half of the year 2000, we look forward to providing you with this round dance information for your dancing pleasure.

We have received many compliments lately about this article and we do appreciate them. If anyone has suggestions (or more compliments), please let us know. We DO enjoy hearing from you. Have a happy July!!

### Minnesota RD Council ROM - Sept/Oct 2000

Submitted by Steve & Jean Philson

#### Phase II

Sunrise Sunset II (Maisch) Hoctor 1658

#### Phase III

San Francisco (Molitoris/Callahan)  
Foxtrot/Roper 288

#### Phase IV

Arriba IV (Hartung) Rumba/Spec  
Press/Flip Darling Lili

### DRDC Top Teachers as Reported in The Newsletter For May 2000

Submitted by Mary Simmons

1. 2000 Blues (Nelson) IV/Jive  
Belco 337 or 426 Walkin' Blues
2. In The Mood (Goss) Unp Lindy  
Roper 167-B  
Wrap Your Troubles In Dreams  
(Rotscheid) IV+1+1/Cha  
Star 107-A

3. House Of Blue Lights (Easterday)  
III+2/Jive/Epic 15-08461  
Liebestraum #3 (Shibata) V+1  
WZ/SP/Flip Dancez Merengue  
Patricia Cha (Worlock) V+1+1  
Spec Press 333  
Whipped Cream (VanAtta) III  
A & M 8505 Herb Albert  
Yellow Polkadot Bikini (Scott)  
III+1/Cha/MCA 60027 or  
Coll 90044
4. Amapola (Rumble) VI/Rumba  
Bogged Down In Love (Shibata)  
VI/WCS/Spec Press 346  
Power Of Love (Goss) VI+1  
Rumba/Spec Press 296  
Rachel's Song (Stairwalt) IV+1  
STS/Star 105
5. A Little Bit of Two Step (Scott)  
III+1/TS/ MCA 65851 Lou Bega  
Any Dream Foxtrot (Pinks) III+1  
Star 115 Flip Volera Cha  
April In Portugal Revisited (Dunn)  
IV+1/Rumba/Tango/Coll 6143  
Arriba IV (Hartung) Rumba/Flip  
Darling Lili

**Four New Round Dance Showcase Dances Videos** For about a dollar per dance

**48<sup>th</sup> National Square Dance Convention - Indianapolis, IN, June, 1999**

**Thirty-one Lower level (II & III) Round Dances - Just \$33 plus S&H.**

Seventeen dances with music on this video.

**Twenty Higher level (IV, V & VI) Round Dances - Just \$22 plus S&H.**

Seven dances with music on this video.

**3<sup>rd</sup> USA West Square Dance Convention - Las Vegas, NV, August, 1999**

**Fourteen Lower level (II & III) Round Dances - Just \$14 plus S&H.**

Two dances with music on this video.

**Fourteen Higher level (IV, V & VI) Round Dances - Just \$16 plus S&H.**

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.

**AtoZco** - 1123 N. Marion St. - Oak Park, IL. 60302-1252 - (708) 386-7209 - FAX (708) 386-5570

E-Mail: [A2Z.PRE@CS.com](mailto:A2Z.PRE@CS.com)

These Round Dance Showcase videos are also available from Palomino Records, Inc.

Berkeley Square (Goss) V+2

Foxtrot/Star 110

Change Partners (Rumble) VI/FT

Star 121

It's June In January (Moore) Soft

VI/Foxtrot/Spec Press

Melancholy Dreams (Slater) V+2

WZ/SP 350

My Reason For Living (Buck) III

WZ

The First Day of Spring (Rumble)

V/WZ

Un P<sup>o</sup>Tit Beguine (Goss) VI

Foxtrot/Star 126

Without You (Slater) III+2

Rumba/Hoctor 602

You & I Four (Raybuck) IV+2

Rumba/Roper 224

**Chicagoland Round Dance**

**Leaders' Society**

**Teach Of The Month**

**May 2000**

Submitted by Jayne & George Sheldon

Phase II

Little Bitty Pretty One (Scott) Coll 6366

Phase III

3 Momentoes (Hartung) Spec Press

Phase IV

Wonderful You (Broadwater) Spec Press 336

Phase VI

Change Partners (Rumble) Star 121

Send your round dance information to:

Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931; 423-690-5498

e-mail: [bevbobcue@aol.com](mailto:bevbobcue@aol.com)

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# SQUARE DANCERS DO CABLE TV COMMERCIAL

Shortly after the first of April this year I received a call to locate dancers interested in auditioning for a SAG (Screen Actors Guild) Cable TV Commercial. But they only asked for three couples. I argued the point, of course, and received a call back that I was right - it was four couples that would be needed. When the talent agency found that I have a large data base of over 500 square dancing couples I was invited to ask as many dancers I could find in one day, available for day work. I contacted twenty-two couples that were interested. We didn't know too much at that point, but why not give it a try?

We were invited to go to the backlot training trailer at Universal Studios in Orlando. The big surprise came when we walked into the auditioning area and found it packed with square dancers from all over central Florida - from the east coast to the west coast. It seems that square dancers, callers, and members of the local associations throughout the central Florida area received calls to locate dancers. I hadn't been the only one to be called. A video and a photo were taken of each couple, and we each completed a questionnaire, about ourselves. As I was the one that had invited "my" couples, they listed me as their "Agent" on the form. The pictures and video were sent overnight to

Chicago where the producers decided whom would be invited to the second audition.

Two days later I received a call from the talent agency informing me of the five couples and one lady (me) that were invited to the "call-back" in Ybor City, near Tampa. Those invited were Barb and Bob Roberts, Lola and Wayne Norwood, Von and Jim Hancock of Whirl & Twirl, Orlando; Shirley and Vern Smith and myself, BettyLee Talmadge from the Wagon Wheel Squares of St. Cloud, and Maxine Bevins and



Cam Douglas of the Wagon Wheel's and the Space Trackers of Rockledge. My balloon burst when we walked in the Ybor Hilton to find the lobby filled with square dancers that had also been invited to the second audition.

This time we saw the product we would be advertising - the INVA-CARE power scooter, for square dancers who can no longer dance - or anyone having trouble walking, of course. We were all invited to drive the scooter, while being photographed and video taped once more.

Again the tape was sent to Chicago where the producer chose the final participants to be invited to be in the Cable TV Commercial.

It was after 7pm that evening when they finished with our group, so we decided to have dinner at a near-by res-

restaurant, and although they were packed, we were seated in their Entertainment Room (they dropped the cover charge) and we saw a great Flamenco Show of three girls and four gentlemen. And then we had dinner.

Next, I received a call that three of my couples were the final ones chosen for the commercial. How could we be so lucky? They chose Von & Jim, Shirley & Vern, Maxine & Cam. How they ever came to choose all couples that I had invited to that first interview, we have no idea.

We were still concerned about only three couples being used, but when we saw what they wanted the dancers to do while riding the scooters, we realized that there was only room for six scooters. If they had had eight, no-one would have been able to move around and do the moves as requested.

I returned with the dancers when they went to Ybor City a couple days later for costume fittings. We told the people in charge, that as their "Agent" I never let my people go anyplace alone.

Each couple were asked to bring six square dance outfits, but when they had looked over the various colors, the final chosen colors were beige and red. Beige shows better on TV than white, as we all know.

Three days later we were at Tampa Radio Station WEDU for the filming of the cable TV commercial. We arrived at 8:00am, driving thru pouring down rain across the state on I4. If you've

ever been in Florida on that particular road you know we had a challenge getting to our destination.

Everyone had to sign many forms and each were asked to join the Screen Actors Guild. At \$1,000.00 each - they did not. What a stroke of good luck for the promotion of square dancing around the world!

The director and the camera man asked the dancers to show them some square dance moves (they knew nothing) so they would know how to show square dancing to the best advantage. They were quite concerned that they do it right - so as not to upset dancers with incorrect movements in their commercial.

After a long ten hour day, filming was complete. The director and staff said they could never have found actors with as much character as these dancers - they were fantastic; especially Vern with his fantastic smile for his lovely do-si-doing partner, Shirley. They were asked to make the scooters go round and round - while side by side. Vern and Shirley made it look so easy.

As soon as the commercial is complete and ready for distribution, a caller from the Chicago area will be asked to call a dance from what he sees on the tape.

The commercial will first be seen in West Palm Beach, Florida, beginning May 14. Later it will be shown in other markets around the world.

*BettyLee Talmadge*  
Agent for the "stars"  
Orlando, Florida

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# Cue TIPS

*Selected by Sandi Simmons*



I'm sure the weather in your part of the country is true to the season . . . Hot & Humid . . . just like here in New England. All anyone feels like doing is sitting under the shade of a big leafy tree and drinking ice tea. But if dancing suits your fancy make sure it's in an air-conditioned hall or perhaps by the shore on a moonlit night. Just remember whatever means of entertainment suits your fancy, "Come Monday" that was no "Bimbo", that was your wife!!

## **BIMBO**

Dick & Shirley Whyman, 13 Orchard Lane, Penn Yan, NY 14527-9510

**RECORD:** CTB4709 (Artist: Jim Reeves)    **SPEED:** 42 rpm  
**FOOTWORK:** Opposite except as noted    **RHYTHM:** Two Step  
**SEQUENCE:** ABC-ABC-AB-Ending  
**PHASE:** II + 2 (Fishtail, Traveling Door)

### INTRO

1-5 2 FWD 2 STPS;; PROG SCIS BJO CHK;; FISHTAIL;  
6-11 WK & FC; BOX;; SLOW OP VINE 4;; WALK 2;

### PART A

1-6 2 FWD 2 STPS FACE;; TRAVELING DOOR;;;  
7-12 SLOW OP VIN 4 FACE;; BOX;; REV BOX;;  
13-16 SCIS SCAR; SCIS BJO; FWD LK FWD 2X TO SCP;;

### PART B

1-4 SCOOT; WALK 2; SCOOT; WALK & FACE;  
5-11 2 TRN 2 STPS;; TRAVELING BOX;;; WALK 2;

### PART C

1-4 HITCH 6 TO FACE WALL;; 2 TRN 2 STPS TO FACE LOD;;  
5-8 SCIS SCAR; WALK OUT 2; SCIS BJO; WALK IN 2;  
9-11 HITCH FWD 3; HITCH SCIS SCP; WALK 2;

### ENDING

1-2 SIDE CLOSE, SIDE CLOSE; SIDE CLOSE, SIDE CLOSE;  
3 SIDE CLOSE, SIDE CLOSE;

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by Hank & Jetty Walstra

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**GR 17033 IT'S D'LOVELY** P-3 Foxtrot

by Peg & John Kincaid

**P.O. BOX 216**

**BATH, OH 44210**

## **COME MONDAY**

Mary Jo & Larry Orme, PO Box 273, Mt Zion, IL 62549-0273

**RECORD:** Collectables 90004A (Artist: Jimmy Buffett)

**FOOTWORK:** Opposite throughout **RHYTHM:** Rumba

**SEQUENCE:** Int-A-B-Brid-Repeat-C-Brid-A-B-End

**PHASE:** III + 2 (Aida, Peek -A-Boo Chase)

### PART A

- 1-4 BASIC;; NEW YORKER; CRAB WALK 3;
- 5-6 TRAVEL DOOR 1 1/2; CRAB WALK 3;
- 7-8 FENCE LINE; UNDERARM TURN;
- 9-12 LARIAT;; CUCARACHS;;

### PART B

- 1-4 OPEN BREAK; WHIP TO LOP; PROG WALK; SLIDE DOOR;
- 5-8 CIRCLE AWAY & TOG;; SHOULDER TO SHOULDER;;

### BRIDGE

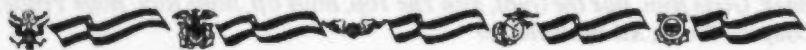
- 1 FENCE LINE 4;

### PART C

- 1-8 CHASE WITH DOUBLE PEEK-A- BOO;.....;
- 9-12 NEW YORKER; AIDA; ROCK 3 (TO BFLY); CUCARCHA;

### ENDING

- 1-4 CIRCLE AWAY & TOG TO A TAMARA;; WHEEL 1/2; UNWIND;
- 5-6 2 SIDE CLOSES; SIDE CORTE; ■



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**TITLE - Label**

**ARTIST**

**Lazy, Hazy, Crazy Days of Summer - SSR-212 Ed Kremers**

Just in time for mid summer comes this "souped" version of a cute old tune. Rhythmically active and fun with lots of piano. Folks just want to sing along with this one. Have a good time with this one! *Hds(Sds) Square Thru 4, R&L Thru, Swing Thru, Boys Run Right, 1/2 Tag, Scoot Back, Boys Run, Square Thru 3, Corner Swing & Promenade!*

**Coming Round The Mountain - A-1013 Bill McHardy**

This was my runner up for the month. Liked the updated music as well as the nostalgia. Dancers automatically started to hoop and holler it's just that kind of tune! "Banjo" keyboard lead and an occasional hefty sounding drum. *Hds(Sds) Lead Right, R&L Thru, Star Thru, Lines Forward & Back, Pass The Ocean, Recycle, Do Sa Do, Spin Chain Thru, Swing The Corner & Promenade!*

**Love Is Our Business - CRC-140 Steve Jacques**

With it's CRC signature energetic attitude, boom chukka percussion this is a great tune for heating up a floor. Great duet possibilities here. Electric slide and fiddle provide leads for this piece. One of my keepers for the month. *Standard Ferris Wheel figure.*

**Cajun Swomp - RMR-2004 Hoedown - Doug Jernigan**

This hoedown delivers what it promises: accordian lead, strong Cajun music. Takes some work to master calling to this tune, but once you're in the zone you can have some fun here.

**Old Time Preacher Man - RYL-814 Randy Dougherty  
(T.O. Backup)**

Use this Royal tub thumper for your Saturday night dances that way anyone planning on skipping church on Sunday will either feel better or maybe guilty. Who knows? Strong Royal signature and energy-great addition for all you RYL fans. *Hds(Sds) Turn Thru, Cloverleaf, Ctrs Left Turn Thru, Touch 1/4, Scoot Back, Girls Run, Box the Gnat, Fan The Top, Boys Up, Boys Run, Boys Trade, Couples Trade, All Promenade!*





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*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)*

## **Before The Next Teardrop Falls - TAR-107 Herb Franklin**

Nice balladic tune with a strong percussion line, but a relaxing, almost sad air nonetheless. Harmonica in wail mode and piano leads give it that touch. Watch for the key change! *Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Wheel & Deal, Touch 1/4, Scoot Back 2X, Corner Swing and Promenade!*

## **Goodbye My Lady Love - GR-12179**

**Brian Hotchkies**

A cheery piece of music with an old fashioned edge (an old fashioned edge? Did he say that?). This is a fine, jaunty tune that works well for fun/intro nights. Grenn has produced many records whose figures strictly stay within the confines of the most very basic calls-such as no partner changes for singing calls. *Calls used: Circles, Forward & Back, Swing, Promenade, R&L Hand Stars.*

## **I'd Really Love To See You Tonight Bronc Wise - GMP-804**

**Hoedown**

Nice cover from the pop tune by the group America from the 70's. Relaxing in flavor and true to the melody. *Figure varies with each sequence.*

*American SquareDance, July 2000*



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VISA - MC - DISCOVER Accepted

### **Celebration - S2K-2005**

Who says Disco or at least the sound and attitude is dead? Never apparently! Contemporary in sound and flavor-my friend Jack O'Leary recommends this one for a Grand March or any other special event! *Hds(Sds) Prom. 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, 1/2 Tag, Walk & Dodge, Partner Trade, Pass The Ocean, Recycle, Corner Swing & Promenade!*

### **Jack O'Leary**

### **Just To Walk Away - AR-109**

With active Global music to back up this Alliance dance tune, you have a sure crowd pleaser. Not a relaxer and a fine sentiment to the lyrics. If you like the Alliance/Global combo check this one out! *Hds(Sds) Promenade 1/2, Square Thru 4, Touch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

### **Andy Finch**

### **Don't Think Of Me - CC-61**

This tune has a definitive Grateful Dead feel-kind of relaxing with a nice rolling instrumental with banjo and fiddle. I thought this one might have some patter potential-however there are background vocals cut in on the instrumental side. Watch for the key change! *Hds(Sds) Prom. 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Sa Do, 8 Chain 4, Corner Swing & Promenade!*

### **Jack Berg & Curt Braffet**

This is my first review since Las Vegas, I would like to say that it was fun meeting some of the producers. Thank you for your comments and your compliments as well. See you all next month!

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# Maine's Organized Promotional Committee

Aware of the dramatic decline in dancer numbers, the Committee for the Promotion of Square & Round Dancing, Inc. was conceived in early 1995 by Jim and Kathy Page in the loft of their home in Bangor, Maine. Jim and Kathy began writing letters to all the clubs in the State of Maine, along the New Hampshire and Canadian borders, inviting them to presentations by them in various locations. These presentations encourage them to help stop the decline and commit to a minimum 5-year advertising campaign to help dispel the negative image the public has of the square and round dance activity. Since then, the Committee officially formed, became a not for profit organization under the laws of the State of Maine, and obtained a 501(c)3 Federally exempt organization. The CPS&RD, Inc., comprised of six districts, is serviced entirely by volunteer dancers (too numerous to list in this article, however, tremendously appreciated). Clubs provide funds received from various projects and fundraiser dances. All the Callers and Cuers donate their time and talents to help in the endeavor.

Acting upon a Vision, Purpose and Mission, the Committee promotes square and round dancing in a modern way to the modern day populous by using the TV, radio and the printed

media as finances provide. Though some may respond to the ads, this tool is intended to change a perception with a modern appearance and to assist the dancer's efforts to recruit new dancers, not to replace the one-to-one personal contact. Time is the key element for effectiveness, not instant gratification, for what has taken many moons to come down will take a few sunrises to commence its way back up. A web site mastered by Jim offers pages for the committee to present itself over the net. The address to the site is: <http://members.aol.com/jpdosaso/index.html>. The site encourages other states and countries to follow suit and form promotional committees to meet the needs of the modern day public.

Jim & Kathy Page are the founders of the CPS&RD, Inc and have been serving as its Chairperson. They have been dancing since 1994 and members of Le-Vi Rounders in Hermon, Maine. Before his debilitating heart condition in early 1999, Jim was an accountant and Financial Database and Systems Manager. Jim is now retired and he and Kathy live in Bangor, Maine.

Brian Beckman serves as Vice Chairperson for the CPS&RD, Inc. Brian has been dancing since September of 1991. He is a retired Naval Officer and has been working as a Systems Analyst and Database Manager. Brian and his wife, Martha, reside in Bath, Maine.

## ON THE RECORD

# ROUNDS


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Take a  at what is just released...

### **Mood**

*Phase III +1* (Butterscotch) - Jive & Two Step - MacGregor 5039B - D Sanders. Good music to a fun dance. This butterscotch is cute, and can be done with no problem. Part A is 2 step with a whaletail, and Part B is jive. Enjoy.

### **La Borrachita**

*Phase III - Cha Cha* - MacGregor 5039A - D Sanders. Basic Cha Cha, Chase is explained in head cues a little differently than usual.

### **Come Dance V**

*Phase V - Foxtrot* - Roper JH-410A Won't You Come Dance - J & D Szabo. Speed this record to suit and you have a nice foxtrot. Figures flow very well and routine is written to fit the music to a "T".

### **Shadow Bolero**

*Phase VI - Bolero* - SP 331 - K & J Read. This bolero starts in shadow position. The music is wonderful, the routine is definitely for the Phase VI dancer schooled in bolero. There is syncopation in the routine, that blends well with the music. Do not pass this bolero up.

### **Too Young**

*Phase IV +2* (Nat'l Hover Cross & Natural Weave) - Foxtrot & Rumba - SP RDC 002 - D & R Cunningham. This routine encompasses 2 rhythms, and is well done. Basic III/IV figures are included in this dance.

### **I Should Care**

*Phase III +2* (In & Out Runs & Telemark) - Foxtrot - SP RDC 002 - D & R Cunningham. We really like this Phase III foxtrot. The music and choreography are very nice. Straight forward Phase III foxtrot.

### **Ooby Dooby**

*Phase II - Two Step* - Coll. 3092 by Roy Oribson - M Seurer. Cute two step. Part A and B are basic 2 step figures. Part C has skate sequence and a solo left turning box.

### **My Heart Is An Open Book**

*Phase III +2 - Foxtrot* - Coll. 90191-A by Carl Dobkins, Jr. - S & P Harris. Basic Phase III foxtrot no surprises. Good foxtrot beat helps to make this an enjoyable dance.



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## Little Papillon

*Phase IV+2*(Double Rev. Spin & Quick Open Rev.) - Waltz - STAR 129 - M & R Schmidt. Nice music accompanies this Phase IV routine. It is a solid Phase IV, and includes an outside change, impetus and the 2 Phase V figures listed above.

## Man, I Feel Like A Jive

*Phase IV+2*(Mooch/Flicks into Breaks) - Jive - Mercury 172-123 by Shania Twain - M & R Schmidt. This is a strong Phase IV jive. It has lindy catch, pretzel turn, mooch, chicken walks, overturn throwaway. Vocal is strong on this record.

## A Little Bitty Tear

*Phase II+1* (Fishtail) - Two Step - Coll. 90164B by Burl Ives - S & P Harris. Cute version of this dance to nice music. Has wrap and unwrap sequence.

## Dancing Queen

*Phase III+1*(Alemana) - Cha Cha - Atl. Oldies OS-13203 by Abba - M Seurer. Basic Phase III cha cha. Has peek-a boo chase sequence, and is a very easy cha cha routine.

## Nostalgia

*Phase V* - American Tango - SP-346 - K & N. Shibata. Great American Tango. Steps included in the routine, lunge to a stork line, drop oversway, twist turns, syn. Outside underarm turn to shadow. Definitely for the dancer schooled in tango.

## Bogged Down In Love

*Phase VI* - West Coast Swing - SP-346 - K & N Shibata. Routine is written for the experienced dancer. Has sugar pushes points, scoop sugar push, tummy whip w/ double free spin. Shadow triples. A goody but for experienced dancers in West Coast Swing.

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### When You Need Love

*Phase VI - Waltz - Spec. Press. - B Bos & J Bell.* This is a beautifully written waltz. Figures included outside pin and double twist, rising locks, nat'l. telemark, rudolph ronde and slip. It is written right to the music.

### Winchester Cha

*Phase IV+1 (Single cuban break) - Cha Cha - Roper 219A Winchester Cathedral Cha - B & M Buck.* Interesting cha cha. Single cuban breaks have you finish to a hockey stick position. It has umbrella turns, patty cakes, merengue.



### The Foxtrot Way

*Phase V - Foxtrot - STAR- 129 - M & R Schmidt.* We liked the choreography on this foxtrot. Part A has natural hover cross, natural fallaway weave, hesitation change. Part B has promenade weave, double reverse spin. A nice well written foxtrot.

### So Near To You

*Phase VI - Rumba - STAR 110A - B & C Goss.* This music is so great, it is just made for the rumba rhythm. It has curl, cuddle pivots, stop and go hockey stick, reverse top, contra check, advanced alemana. If your club dances Phase VI, don't miss out on this great dance.

### Love is a Powerful Thing

*Phase III+2 - Single Swing - MCA 72082* Powerful Thing by Trisha Yearwood - B & M Buck. This is an intro to single swing. Music has good beat. Routine contains a marchessi.

### Rumba Sorrento

*Phase VI - Rumba - STAR 120 - F & K Migliorini.* This music is so wonderful. Choreographer has done an excellent job in writing a very interesting routine. It is short, but one that can be used by your V/VI group.

### Evening Kiss

*Phase IV+2 - Waltz - Roper #145 (flip of Manuela) - K & I Slater.* Suggested speed is 43 rpm's. Dance has rudolph ronde and slip, open reverse turn. Cross pivot and cross hover. A dance that can be utilized at the Phase IV level.



Recordings reviewed are supplied by  
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# DRESS CODE PROPOSAL

## CALLERLAB Position Paper

For many years now square dance leaders have debated the issue of square dancing attire. In 1991 LEGACY adopted a resolution to update the dress code and provide guidance and flexibility in the choices of dress and skirt style. The resolution considered square dance image problems, general preference for more comfort in recreational wear and the high cost of square dance attire as primary reasons for change. The National Council of Square Dance Organizations (NCSDO) has proposed modifying the definition of square dance attire and presented this proposal for consideration. Many organizations have been debating this issue and there seems to be strong sentiment on each side.

The CALLERLAB Board of Governors has debated the issue and realizes that there exists a great potential for dividing dancers by mandating a more relaxed square dance attire to all participants and events. Therefore, CALLERLAB recommends the following compromise to the issue of square dance attire.

Whereas, "traditional" square dance attire provides a connection to the history of our activity, adds to the visual enjoyment of participants and spectators, enhances individual dancer styling included in individual calls, and provides for the protection and mutual comfort of dancers (i.e., shoes, long sleeved shirts, etc.), we support the choice of dancers, clubs and festivals



selecting "traditional" as appropriate attire.

Whereas, traditional attire can at times be an inconvenience to dancers, and even deter people from joining and/or participating altogether,

we support the choice of dancers, clubs and festivals selecting the NCSDO proposal of "proper" square dance attire, which would include dress slacks and dress jeans for men and women and short sleeved dress shirts for men. It should be noted that even if an event is advertised as "proper" attire, "traditional" attire is always appropriate.

Whereas, proper attire may allow for a myriad of choices, there may be times when traveling, weather and other conditions would discourage dancers from following either traditional or proper dress codes. In that event, leaders are encouraged to advertise those dances/sessions/festivals, etc. as "casual" attire. It should be noted that if an event is advertised as "casual" attire, "traditional" and "proper" attire are always appropriate.

We encourage clubs and leaders who run special dances and weekend festivals to specify "traditional attire", "proper attire", or "casual attire" to their individual dances, sessions and events. We further support a policy of tolerance and encourage all square dance leaders and participants to embrace the joys of friendship, sociability, and fun, first and foremost in whatever extent of participation they enjoy.

# HORACE K. PORTER 1837-1921

## Part 2 - Ambassador to France

By Dave Robeson

After almost 30 years Porter still danced on occasion. He organized President McKinley's inaugural parade in 1897: "A brilliant spectacle, the inaugural ball, succeeded the procession. In spite of his seven hours on horseback Father was on hand to dance the opening quadrille and was not ready to walk home until the small hours." It was followed by appointment as Ambassador to France.

In Paris: "My father took me to my first French ball, at the hotel of the Duc de Grammont. The ballroom was crowded. The girls were seated beside their mothers, waiting to be asked to dance. A young man came up, put his heels together, made a deep bow, and asked me to honor him with this waltz. He seized me round my waist (which was still frowned upon in some parts of the United States), and literally twirled me around on a space about five inches wide, keeping me carefully before my father, and then, depositing me on my little gilt chair, bowed again and walked off. I decided there was not much in French balls.

"To counterbalance the stiffness of

the large balls my mother, remembering her own love of dancing, organized at the Embassy informal parties for the American girls and boys. On these occasions Mother and Father waltzed with us to their hearts content, and the ball ended with a Virginia Reel (a contra dance).

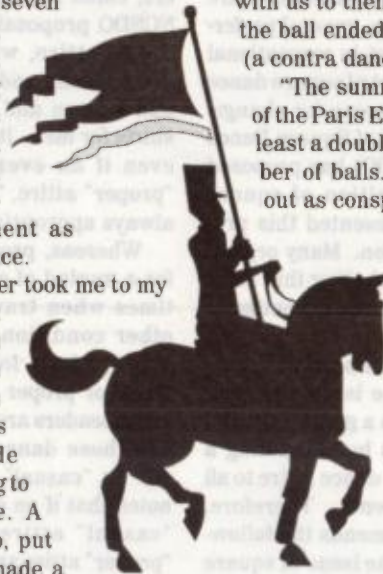
"The summer of 1900, the year of the Paris Exposition, involved at least a doubling of the usual number of balls. Sousa's band stood out as conspicuous." (Sousa had

led the U.S. Marine band until 1892 and composed the march, "Stars and Stripes Forever.")

"On his part Father had issued a general invitation to all his fellow citizens to a reception at the Embassy. Since word had got out that Sousa had

promised to play in our garden, people came in throngs to the number of full two thousand, till at last our big rooms could hardly hold them.

"For the first time the French heard Americans playing American two-steps and marches. Their astonishment over, they took to it all like ducks to water: Sousa, his band, and his music became the rage in Paris and the two-step and the even the 'Boston' made their way





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into their parties."

(The Boston was an American ballroom dance, a slow flatfooted two-step in which the hands rested on the partner's hips with feet pointed straight ahead, man's outside the woman's. It quickly spread to London about 1870 and the Continent in 1900. Germans called it the English waltz.)

Porter spoke fluent French, the language of diplomacy. In January 1902 he, Sophie, and Elsie traveled to St. Petersburg, "ostensibly to attend the Tsar's annual court ball." In route they stopped for a ball in Berlin. Elsie remembered royalty cotillions in both capitol as sometimes clumsy.

"When I had finished my courtesies, I stepped back out of the door,

which led into ballroom. As I leaned forward to gather my train, a gentleman entered in a great hurry bumping suddenly against me, and then, as he could not jump over those voluminous folds, rolled my train up, deposited it, package-wise on my arm, and with a deep bow was gone. The gentleman was (the German Chancellor) Prince Bulow."

At court in St. Petersburg: "After the presentations, a quadrille was danced by the Emperor and Empress, the Grand Dukes and Duchesses, the Ambassadors and their wives, and higher court officials. The gentlemen had a terrible time keeping off the train of the

Grand Duchess Vladimir, who, as Father said, moved with supreme indifference to their antics."

At a ball a week or so later: "Through the evening she (the Russian Empress) was like a hostess at her own private party, speaking to her guests, and several times leading the figures in the old fashioned cotillion. When her sister-in-law, tangled in the long train of the Duchess of Marlborough, fell violently to the floor, her diamond tiara over one ear, it was the Empress who pulled it straight and arranged her hair. The Tsar had impressed my father as a ruler having little force of character or sound judgment. 'They need a man like old Peter the Great, and I don't believe that even he could keep this country together.'"

Sophie had a heart problem, sat out, and talked with the Empress. She died in Paris the following year. Elsie married her mother's Swiss physician and lived in Europe except for visits to her father in New York City. Porter died on May 27, 1921. He is buried in West Long Branch, New Jersey. His dancing career had spanned more than 47 years, a lifetime for a man of his generation.

Elsie: "Only once during his eight years (in France) did Porter return to the United States. In connection with centenary celebration (on June 12, 1902) of the United States Military Academy, he unquestionably its most distinguished living graduate, was chosen orator."

In his address he contrasted English tradition on flag decoration: "It is not simply a piece of bunting which can be purchased for a few shillings in the nearest shop; it is not a mere cluster of brilliant color with which to decorate a window for holiday display; it is the emblem of dignity, authority, power. In

this free land there is no sovereign, fealty to whom symbolizes national loyalty, no crown to typify inherent authority; our sole emblem of fidelity to country is the flag."

The speech also anticipated an all-volunteer army. But even Porter could not imagine the possibility of a male and female cadet dancing the waltz at West Point's 200<sup>th</sup> anniversary in June 2002.

Porter's public handiwork is still visible. He was responsible for the public subscription to build Grant's tomb on Riverside Drive in New York City and left \$10,000 for its maintenance.

He participated in the redesign of the Congressional Medal of Honor, which he was awarded.

As Ambassador to France, in Paris he discovered the lost grave of Admiral John Paul Jones, the first U.S. Naval hero, in an abandoned cemetery. The well-preserved body in a sealed lead coffin was exhumed. About July 4, 1905, with much joint French ceremony and a flotilla of battleships sent by President Theodore Roosevelt, the body was escorted to U.S. Naval Academy at Annapolis, Maryland. Porter, who had freedom of the floor, lobbied Congress for the construction of a crypt under the chapel. At formal exercises in April 1906 with "ceremony worthy of an historic occasion (he) was entrusted with giving the oration of the day."

Square dance is due for a name change history indicates. The country-dance dates from 1579, the quadrille from 1727, and square dance from 1870. The intervals are 148 and 143 years respectively averaging 146. Add 1870 and 146 and find that the year will be 2016, plus or minus 10 years at most.

# RHYME TIME

Shattered, beside myself,  
Adept at solitaire.  
Out of step, and out of time,  
Too out of sorts to care.

Shattered, silenced  
Fading fast to blue,  
In misbegotten melody  
A songbird's canceled cue.

But there's a place where dancers go  
That meets our silent need,  
We wear less care than dreamers dare  
And follow in love's lead.

Out on the dance floor there's stars & song  
Where space and friends incline.  
Soft to the touch, we light our  
dreams  
One step ahead of time.

So if you're shattered, beside yourself

## One Step Ahead of Time

by Mignonette (Mindy) Boyce  
Anchorage, Alaska

Adrift in solitaire,  
Out of tune and out of time,  
Too out of sorts to care.

By loss shattered, silenced  
Fading fast to gray,  
When misbegotten melody  
Makes a melancholy day.

Come to the place where dancers go  
That meets our every need,  
We wear less care than dreamers dare  
In the light fandango lead.

Out on the dance floor there's stars and  
song  
Where space and friends incline.  
Soft to the touch, we light our dreams  
One step ahead of time.

Soft to the touch, we light our dreams  
One step ahead of time.

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# CLUB LEADERSHIP NOTES

*Bernie Coulthurst*



It is most interesting to watch square dancing, especially square dance leadership, evolve. The surge of marketing is especially interesting and good for the activity. Everybody is talking about doing more marketing to get new dancers. Clubs, Area Association, State and Provincial organizations, and even national organizations.

Recently, square dance attire was discussed heavily on Ken & Helena Robinson's "Multiple recipients of square-dancing" discussion network. We read what all had to say and we especially admired the stamina and courage Gloria Krusemeyer of Northfield, Minnesota showed with her comments and thoughts. We don't often make predictions but we will make one now. We predict that square dancing will not have any dress code within twenty years. The trend has already started at the club level around the world.

Some conventions and festivals are softening the existing code because they want all dancers to attend - not just those who are willing to follow the code decided by a few leaders. Hang in there, Gloria; just because the subject was "taken off the list" it will come back until the silent majority will rule by having the dress code abolished forever. Dancers should simply be allowed to wear what they want to wear at all dances. And for those folks out there who prefer the pretty square dance outfits, you only have fear itself to fear because their outfits will always be

around. Why? Because many folks prefer them and they have the right to wear them and will have the right to wear them. They will never be forced to wear "street clothes" because that would be just as controlling as the current situation in square dancing.

The solution to the dress code problem is already being solved and now on to the next major problem area - new dancer retention. Recently we went to a club's graduation dance - 6+ squares; All Mainstream and Phase II Rounds. Everybody had a great time; nobody lost any dance time. The round and contra dances took the place of the normal break between square dance tips. The dance was almost continuous dancing. The new dancers were just bubbly with their accomplishment of learning to square dance. Two weeks later this same club had another club dance that we attended. They were back to the usual format of having a Plus tip two or three times during the dance. Also the Mainstream tips were not geared down to the new dancer level. The new dancers were not as bubbly and enthusiastic as they were at their graduation dance. They were sitting out the Plus dances and even sat out some of the Mainstream dances towards the end of the dance. What message did these new dancers get at their first regular club dance? It is not a rosy picture!

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I still believe that the Plus program should not be part of any Mainstream dance. Many callers say that it isn't their choice either. They simply say that the people who are paying them want Plus tips and "I have no choice but to call what they want. Otherwise they will hire someone else who will call what they want." I can see the caller's side but if I were a caller, I would simply not do what is hurting square dancing the most when it comes to retaining new dancers. The message is very loud and clear: "If you are going to make it in the square dance world you need to dance Plus." I disagree. We learned the Plus program many years ago but decided a long time ago to practice what we preach - we don't dance Plus - we dance only the Mainstream Program and Phase II+ rounds. And we have survived quite well. Fortunately, we live in Wisconsin which is still primarily a Mainstream program state.

Maybe it is time for our national and international organizations to address our most serious problem - NEW

DANCER RETENTION. It is time for our club leaders to realize the predicament we put our new dancers in by having Plus tips intermixed with Mainstream tips at a Mainstream dance. Can't we sacrifice a couple of months of no Plus tips for the betterment of square dancing?

Marketing will bring in the new dancers but marketing can't help you retain your new dancers. The dancer retention job is 100% the caller's job and 100% the club leader's job. Let's concentrate on positive changes to improve our dancer retention in 2000. We can do it if we really want to retain new dancers.

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.**

# THE KOREO KORNER

STEVE KOPMAN



Thought I'd use the space for this month's issue on a new beginner class I started last month.

Early in January, two of the clubs I was calling for on Wednesdays was having trouble with attrition. Like so many clubs in the U.S., the number of dancers was decreasing. We were already dancing two levels on one night. Advanced from 6:00-7:30, then, Plus from 7:30-9:00. This was a tough decision for the group to make because we didn't want to loose either of the clubs for a beginner class. BUT, something needed to be done or the group would fold within six months. We got the officers of the two clubs together and brainstormed ways to have a beginner class without loosing the two clubs. We decided to start the first group (Advanced) from 5:45 and go till 7:00. The Plus group would dance from 7:00-8:00 then we would start a new beginner class from 8:00-9:15.

That was the easy part. Now, how do we get new dancers into the activity????

We did two things. First, we put out a list of every member of the two clubs on a sheet of paper. After their names, we put two columns. Everyone in the club was to invite two couples to attend a free one-night stand in six weeks. After two weeks had gone by, we had about 8 couples on the list. It took off from there. In addition we made flyers for our dancers to pass out to their friends. The flyers stated we were offering MODERN WESTERN SQUARE DANCING. That took away from the "Oh, I did that in elementary school" mentality. The first night we had six squares of NEW dancers. After five weeks, we are dancing five squares of new dancers. The night, although it's 3-1/2 hours of calling for me, flies by.

This might be something to consider for your groups. Imagine if we all added five squares of new dancers this year!!!

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# CONVENTION FESTIVAL

# NEWS

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

Anaheim, California

June 27-30, 2000

**NEED INFORMATION ABOUT THE 50<sup>TH</sup>?  
CHECK OUT OUR WEB SITE**

**[http://home.earthlink.net/~zebrow/NSDC\\_50th/](http://home.earthlink.net/~zebrow/NSDC_50th/)**

Are you interested in learning more about the 50<sup>th</sup> (Golden) National Square Dance Convention? Well, the place to go is the 50<sup>th</sup> NSDC web site. We have information relating to nine different Southern California tours (including an Alaska tour), education information on the Club Leadership Certification program, Club Officer Training program, panels, seminars, clinics, Bid Session, Sew & Save activities, registration information and statistics, convention site location, publicity data, plus much, much more.

In addition, we are continually updating the web site with more information as it is received from the chairmen. Things to look for in the near future are a registration form, additional information from education, program information as it becomes available, a

really neat Special Event (to be announced), the Wednesday Night Musical Odyssey, convention center detail hall layouts, plus items like food locations, first aid stations, etc. We also list our activity calendar and newsletter information periodically.

The site is sufficiently large so that you can spend an hour and not see it all. Most pages have music and some have active graphics to help generate interest.

Check back at the web site often as it is changing weekly. Check the flashing "What's New" box in the upper left corner to gain access to a special web page that lists the most recent changes. See you at the convention.

*Bill & Bev Zebrow  
Computer Coordinator*

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

DON'T THROW OUT THAT OLD "AMERICAN SQUAREDANCER" Magazine.

A doctor's or dentist's office - the barber shop or hairdresser - good places to catch the public eye - let them see the fun they're missing.

## THE MESSAGE IS STILL THE SAME!

*By Jim & Lerine Gillespie  
London, ON*

That time of year is fast approaching when clubs and associations will be looking for people to go on the executive for the next year.

I'm reminded of a story of a man who was driving from Toronto to Montreal. Just outside of Toronto he picked up a HITCH-HIKER (obviously this story took place many years ago). A little way down the road the DRIVER decided to stop for a coffee and invited the HITCH-HIKER to join him. This invitation the HITCH-HIKER readily accepted and so the DRIVER bought them both coffee and donuts.

Back on the road and about forty minutes later, there was a loud bang from the back of the car and it started to fishtail (no, it was not doing a round dance) and the DRIVER pulled off onto the shoulder of the road. The right rear tire was completely flat on the bottom. When asked if he would care to give a hand in changing the tire, the HITCH-

HIKER'S answer was a very definite no, he doesn't change tires.

After the DRIVER changed the tire himself, they were back on the road. A few hours later, the DRIVER noticed the gas gauge was nearing the empty mark so he pulled into a gas station. As the tank was being filled with gas, the DRIVER suggested that perhaps the HITCH-HIKER might like to contribute a couple of dollars towards the gas but again the HITCH-HIKER'S answer was a very definite no, he doesn't pay for gas when he's riding with someone else. A short way down the road from the gas station, the DRIVER found that it was becoming difficult to keep his eyes open and suggested to the HITCH-HIKER that he might like to take over the driving for awhile. Again the HITCH-HIKER'S answer was a very definite no, he doesn't do any driving when he's riding with someone else.

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Finally, they reached Montreal and were pulling into the parking lot when, all of a sudden, a large truck pulled out directly in front of them. The DRIVER reacted quickly and by braking and steering with great skill was able to avoid a collision. The HITCH-HIKER however, not having his seatbelt on, managed to bump his knee against the dashboard.

Limping slightly as he left the car, the HITCH-HIKER informed the DRIVER that he was going to sue him for the injuries he received because of the DRIVER'S poor driving. How this story ended I'm not sure; I think the lawyers are still fighting it out in court.

Now you might ask, "What does this story have to do with clubs' and associations' executives?" And I might answer that I just wonder how many members of clubs and associations are DRIVERS and how many are HITCH-

HIKERS. How many DRIVERS are there that spend year after year on the executive because there is no one to take their place? They help to plan the season's dances. They are out there early to have things set up and greet the dancers as they arrive. They help with the refreshments and when something is needed to be done you will never hear them say, "Definitely no, I never do that."

How many HITCH-HIKERS are there who arrive for the dance when they get there, never help to greet other dancers at the door or look after refreshments, are quite willing to complain about the hall, the program and the caller but when asked if they would like to do something for the club answer "Definitely no, I never do that."

Something to think about at that time of year.

*reprinted from The Bugle, 2/93*

# CONTRA CORNERS

DON WARD



I hope I can spark some comments as I share some observations from articles I have been reading on the internet. One of the current topics has been the music we dance to. A frequent complaint from dancers has been what they perceived as "old" western sounding music. I feel this is relevant to square dance Contra participants since we use much of the same music.

The majority of our music has western roots but I can't help wonder if it's the "western" sound or the "boom-chuck" double beat most of our music has that grows old with the dancers. To me this up-down boom-chuck rhythm does nothing to promote smooth dancing. What it does do is cause dancers to take short choppy steps instead of longer dancing strides. Considering our choreography is made up of short walk and turn movements that may be a good match. The trade off

is that dancers tire more easily and get bored by repetition.

Another common complaint is the lack of new recordings. The square dance record companies say they can't make money any more, which is a valid statement. Costs of 45 rpm records continue to increase and soon \$7 - \$8 records will be the norm for callers when postage and all is figured in. Callers can only afford to put so much money toward new recordings when their acceptance by the dancers is unknown.

There is light in the tunnel when it comes to recorded music, the CD. CDs are plentiful and relatively cheap to produce. Their sound is far superior to 45's. The problem is that square dancing, sound wise, is still using the hardware of 50 years ago. A turntable.

I have just received in the last month, 7 new CDs produced by the Traditional Square and Contra com-

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22 - Dan Nordbye, AZ

29 - Art Tangen, NM

Aug 5 - Ed Kremers, San Jose, CA

10-12 - USA West - Casper, WY

19 - Dederman or Logan, IA

26 - Dee Dee Dougherty, MN/AZ

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(Thanks to all who have helped so our 42<sup>nd</sup> season will continue without Mr. LaVerne who passed away 12/7/97: He would want us to continue square dancing: his favorite pastime for 39 years!)

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munity. Each contains 12 to 16 different tunes. The cost of the CD is equal to 2 or 3 square dance 45's. An equivalent number of square dance records would cost over \$100.

Record companies must pay for production, musicians and distribution. The music produced by our parallel dance world is funded by the musicians or the dance organizers who contribute their own talent and money to get their product in the hands of callers and those who buy the music for listening pleasure. Yes, I said "listening" pleasure. Many of the buyers of these CDs enjoy listening to music that has rhythm, melody and a pleasing sound. I have one playing as I write, orchestrated with a hammered dulcimer, guitar, banjo, mandolin, fiddle, flute and piano. On this CD there are 16 tunes all for less than \$1.00 each.

I hope this wake-up call is heard not as bad mouthing our activity and music producers.... I work with 5 of our dance labels.... but that we can no longer survive with our feet in concrete blocks of how we produce and use music and every other aspect of square dancing.

There are thousands of dancers in

their 30's - 50's enjoying traditional music and comfortable dancing swelling 2 & 3 day festivals to capacity. There are 67 of these weekend events taking place between now and September across the country. Contra dance weekends are growing in number and attendance with many filled to capacity.

The light at the end of the tunnel can take us beyond the self imposed mold we made for ourselves decades ago. The alternative is to live out our lives in the darkening halls we face each time another club closes its door.

For me, "let their be light", let's dance for the fun of it, to music played for the sheer joy of playing and dancing.

Just something to think about, from Don & Shirley Ward, with 50 years of dancing and calling.

For Contra Corners related articles, contributions by readers are encouraged and may be sent to Don Ward, 9989 Maude Ave., Sunland, CA 91040 or by e-mail at [dward@loop.com](mailto:dward@loop.com) or *American Square Dance* at [asdmag@loa.com](mailto:asdmag@loa.com).

# THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



**H**appy 4<sup>th</sup> of July !! This time of year is near and dear to all Americans, as it is when we declared our independence and became a nation. It is a time of celebration for living in this great country and enjoying our freedoms.

Some of the things we enjoy is the ability to choose our recreations and dancing is one of them. We have two original dances, Square Dancing and Country Western Dance. Both are products of the working class and have become very popular in the past years. We find many people who enjoy both and at times they are done together at the same dance. This months dance is called "Independence Day."

## INDEPENDENCE DAY

Choreographer: Kitty Hunsaker

Type: 2 Wall Line Dance Level: Intermediate

Count: 40 Music: Independence Day by Martina McBride

NOTE: Kitty recommends beginning at the third set of eight beats in the song.

### Right Toe Fan, Heel Forward and Back, Heel Hook, Toe Behind

- 1 Fan RIGHT toe to RIGHT side
- 2 Return to center
- 3 Touch RIGHT heel forward
- 4 Return to center
- 5 Touch RIGHT heel forward
- 6 Cross RIGHT foot in front of LEFT leg
- 7 Touch RIGHT heel forward
- 8 Touch RIGHT toe behind

### Left Toe Fan, Heel Forward and Back, Heel Hook, Left Forward, Pivot

Syncopated Step: & Right quick step forward, Left step forward stepping with toe positioned as left toe out, #9 Below

- 9 Fan LEFT toe to LEFT side
- 10 Return to center
- 11 Touch LEFT heel forward

- 12 Return to center
- 13 Touch LEFT heel forward
- 14 Cross LEFT foot in front of RIGHT leg
- 15 Step LEFT foot forward
- 16 1/2 pivot RIGHT (Maintain foot position for beginning of next set)

### Left Toe Point, Cross Right, Right Toe Point, Cross Left, Left Toe Point, Cross Right, Pivot

Note: Counts 17 through 22 are a zig zag pattern

- 17 Point LEFT toe 45° back
- 18 Cross LEFT foot over RIGHT
- 19 Point RIGHT toe 45° back
- 20 Cross RIGHT foot over LEFT
- 21 Point LEFT toe 45° back
- 22 Cross LEFT foot over RIGHT (maintain foot position for next step)
- 23 1/2 pivot RIGHT
- 24 LEFT foot next to RIGHT foot

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### Shimmies, Pivot, Pivot

- 25 RIGHT foot step to RIGHT side
- 26 Shimmy LEFT to RIGHT
- 27 Shimmy LEFT to RIGHT  
(shimmy body below waist)
- 28 Step LEFT (feet together) next to  
RIGHT while clapping
- 29 Step LEFT foot forward
- 30 1/2 pivot RIGHT
- 31 Step LEFT foot forward
- 32 1/2 pivot RIGHT



### 8 Count Vine (Turn at Half Way Point)

- 33 Step LEFT foot to LEFT side
- 34 Cross RIGHT foot behind LEFT  
leg
- 35 Step LEFT foot to LEFT side
- 36 Brush RIGHT leg to RIGHT side,  
while turning 1/2 turn RIGHT  
(ending with weight on RIGHT leg)
- 37 Step LEFT foot to LEFT side
- 38 Cross RIGHT foot behind LEFT  
leg
- 39 Step LEFT foot to LEFT side
- 40 Step RIGHT foot next to LEFT  
(feet together)

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## National Square Dance Campers Association to meet in Canada this Month

The 43<sup>rd</sup> National Square Dance Campers International Camporee will live up to its name this year when it returns to Ancaster in Ontario, Canada July 11 thru 13.

While it is scheduled as a midweek three day event, many NSDCA members arrive on Sunday. This gives them an opportunity to sightsee, go on scheduled tours and have more time to resume friendships with dancers they may see once a year!

Officially the International Camporee begins on Tuesday. Mornings are devoted to various sports, games and crafts. Square and Round dance workshops are scheduled during afternoons. Traditionally the Tuesday evening program begins with a Grand Parade of all the chapters in their chapter outfits. After a short welcoming program everyone disperses to the various halls for a full program of dancing. The evening always concludes with everyone gathering in one hall for an after party with skits by various chapters.

All International Camporees are family oriented with a separate, full program of youth activities. Besides square dancing, these include their own games, crafts, sports plus some extra special activities.

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

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

### *Round Dance with Ralph & Joan Collipi*

August 18 - 20 Adirondack Round & Square Dance Festival  
Camp Echo Lake, Warrensburg, NY - Phases II-V  
Staff: Worlock, FL - Read, TX - Collipi, NH - Cibula, Canada

Phase III, IV, V Chesapeake Round-E-Vous Round Dance Weekend  
Held in Great Mills, Maryland at the Chancellors Run Activity Center  
August 25, 26 Staff: Dom & Joan Filardo - Maryland  
Ralph & Joan Collipi - NH

Sept. 8 - 13 East Hill Farm Weekend - Troy, NH and Mid Week  
with Ron Libby, ME & FL and Johnny Preston, CA  
Also Sept 29 - Oct 1 Tom Miller, PA and Ron Libby - Rounds: Collipi - NH

Look for our web page: [www.members.aol.com/Rvcollipi/Index.htm](http://www.members.aol.com/Rvcollipi/Index.htm)  
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## Woman Learn To Dance As The Man

*Judy Weger, Bay Village Ohio*

I read Ed Foote's article in which he suggested woman learn to dance as the man. I feel I am qualified about this subject. When I was 3, I started ballet, then squares, contra, and mixers when I was 5. In elementary school, I was often put in the man's position because I was tall and had no problem with it. I continued this through school and into adult life. I wrote a humorous letter that was printed in ASD in response to a widow who thought club members should dance with her, (ASD April 1993 Page 27) entitled "Don't Got No Partner - Too Bad!" Mom and I helped our single's club as angels in the man's position. We partnered each other and even asked one of our local round dance cuers if we could take lessons together.

The other side of the coin is the rudeness woman encounter. Recently I spent a week at a dance. My widow partner and I decided I should dance the man's part. We both dance either part. On the last day, comments were made about how I should be wearing pants. This was not unique! I am a female and nothing else. I do not like wearing hats, neckties or signs. I have done that before and it doesn't help a confused dancer.

I will ask the caller's spouse or partner to dance at club dances. I know I might sit out some but I do not consider this a problem. Mom and I were always amazed that the Advance

dancers could not figure out who the man was when we were squared up. The one dancing the man's position was on the left but had to wear a hat.

Many callers and prompters also slam woman who dance the man's position. An exception might be the younger contra dancers who dance to live music where the men will dance the woman's part when ladies are in short supply. It has been said this is a problem with the Country Dance and Song Society and drives couples away. I no longer dance advanced opting to just dance square dance rounds. I tried cueing rounds but a caller's wife made the comment that my records were too old. I was using Mom's classics as listed in ASD and thought that would get me started. So I quit trying.

When someone makes a crack about my gender I usually just leave the dance and don't return for a few months. I have been called fewer names locally since Cleveland's Gay and Lesbian Square Dance club joined the local federation.

I guess what I am saying in response to Ed's article is if a woman learns to dance the man's part, she better have thick skin. I love to dance but no longer have that qualification. After 52 years of dancing the man's part, I am plain tired of taking people's flack. It's not a joke when someone is hurt. ■



# Country Kitchen

By Louise Harrop



## Teriyaki Beef

3 lbs. sirloin steak, cut ½" thick

1 Cup soy sauce

1/3 Cup dry sherry

1 1/2 tsp. powdered ginger

1/4 Cup brown sugar

2 Tbsp. grated onion

1 minced garlic clove

16 canned pineapple chunks

16 mushroom caps, sauteed

1 Tbsp. cornstarch

2 Tbsp. pineapple juice

Cut the steak into 1" cubes. Mix together the soy sauce, sherry, brown sugar, onion and garlic. Marinate the steak in this mixture for 3 hours or overnight. Drain; reserving the marinade. Thread the steak, pineapple and mushrooms on 6 skewers, starting and ending with the steak. Broil 4 minutes, turning to brown all sides. Mix

together cornstarch, pineapple juice and marinade. Cook over low heat stirring steadily until thickened. Serve with the meat.

## Whipped Cream Cheese Cake

2 pkg. lady fingers

1 (8 oz.) pkg. cream cheese

1 (3 oz.) pkg. cream cheese

1 pint heavy cream

1 Cup sugar

1 tsp. vanilla

Mix softened cream cheese until well blended. Beat in sugar. Whip heavy cream and vanilla until thick, fold in cheese mixture. Mix well. Line the bottom and sides of a spring form pan with the lady fingers. Fill with the cream cheese mixture and refrigerate. Top with fruit if desired.

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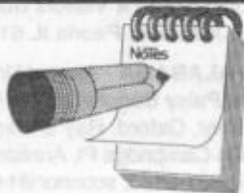


# WHAT'S AHEAD

Now your club anniversary dance can be listed in *What's Ahead!* If your celebrating a 10<sup>th</sup>, 25<sup>th</sup>, 50<sup>th</sup>, etc. anniversary, send us your information.

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

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



**We must receive your information at least 4 months in advance of the scheduled date.**

## NATIONAL CONVENTIONS

### U.S.A.

- Aug 9-12, 00 Casper, WY 10<sup>th</sup> West  
Jun 27-30, 01 Anaheim, CA 50<sup>th</sup> NSDC  
Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC

### CANADA

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

### AUSTRALIA

- Sep 8-10, 00 Perth, Western Australia  
Jun 7-11, 01 Tamworth, New South Wales

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

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

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

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

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

## JULY

6/30-7/2 **ALASKA** - Alaska State Square & Round Dance Festival, Anchorage. Butch & Kathy Johnson, 3315 Rosella St, Anchorage AK 99504; 907-337-1856; tundrahpr@aol.com

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

# HOT HOT HOT

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

29 **ALABAMA** - Annual United Cerebral Palsy Benefit Dance, Oxford Civic Center, Oxford. Ray & Maria Gardner, 1304 Cambridge Pl, Anniston AL 36207; 256-831-5420; sconnor@t-three.com; swingingstars.bizland.com

## AUGUST

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

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

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 Kornegay, 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.

## SEPTEMBER

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

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

23 - **WISCONSIN** - 50<sup>th</sup> Anniversary - Fox Valley Squares, Menasha. Caller: Susan Elaine Packer, Orlando, FL; Cuer: Betty Schumacher. Info: Alfred & Lorraine Fochs, 79 S 11th St, Hilbert WI 54129.

30 - **OHIO** Cleveland Federama. C Storgard, 9456 Sherwood Trail, Brecksville Ohio 44141; 440-526-0326



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**See page 84 for ordering information.**

### OCTOBER

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**20-22 INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie. Ken & Judy Arrington, 10303 W St Rd 28, Ridgeville, IN 47380; 765-369-2237

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