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AMERICAN SQUARE DANCE

"The International Magazine of Square Dancing"

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Ed & Pat Juairé

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FROM THE EDITORS

ED & PAT JUAIRE

Time Flies!



This month's cover says it all - "FUN!" Here it is September and in many areas this is Square Dance Month. We hope your club has its sights set on marketing and promoting the square dance at every occasion which may cross its path.

Fairs are numerous during this time of the year and they are a great opportunity to show what we have to offer. We've said it before but it needs repeating: Many malls need entertainment, so why not contact them and find out about a demonstration. In either location, make it possible

for the viewers to participate.

What can you do with eight tractors? How about Promenade, Star or any of several other square dance moves. As we were finalizing this month's issue, we saw a piece on the July 31, NBC Today Show and it was a great for square dancing. There they were, 8 red tractors demonstrating square dancing. The drivers, eh dancers, some dress as women, did a super job. We can always take more publicity like this.

Whatever direction you go in, just keep it fun. And smile!



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FROM THE MAIL ROOM



Ask Anytime

Dear Friends at American SquareDance:

We just wanted to let you know that we have just finished another class and would like to request seven (7) copies of your magazine to give to the new graduates. Our latest graduation over at Higgins, TX came on very suddenly, with vacations and etc. and we just didn't have time to request the magazines for graduation. Our graduation held on June 27 was attended by over eight squares of dancers representing three districts.

We were able to graduate three couples and four singles from this group. Lois and I feel fortunate to have been able to teach and graduate three sets of lessons in 2000. Now if we can just keep them dancing.

Thanks for this and past favors and "Keep Up The Good Work!"

*Rod & Lois Ford
Gage, OK*

Old Calls

Hi,

I just picked up the July 2000 copy of ASD and started to read it. I found "The Caller Coach" by Don Williamson and started to read this method of square resolution. I am a novice caller and I look for this type of article. The primary and secondary couples are a different use of names. Usually 1st and 4th couple are the names but this sounded wider in scope. I eagerly continued reading until I hit the first or A get out. Crosstrail Thru and Allemande Left. Crosstrail Thru has been dropped from the Mainstream list for over 10 years. Right and Left Thru and Allemande Left work just as well and they are still on the Mainstream list. I was really upset that Don

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Williamson was publishing an article that was from the early eighties in a 21st century publication.

Phyllis Rendon

Editors note: We can understand your frustration. Unfortunately we missed this when Don sent it to us. We have made him aware of the situation. Unfortunately, some things die very hard, including terminology being used and "old" calls which have been dropped from the active list. Our apologies.

Dear Editor:

In "The Caller Coach" column in the July 2000 issue of "American SquareDance" magazine Don Williamson states (in Step V, A): "If the secondary man is to the right and he has his partner, the get out call is: Crosstrail Thru, Allemande Left.

It should be noted that Crosstrail Thru is no longer a part of the Mainstream or Plus programs of square dancing, having been dropped several years ago. I'd suggest that an alternative get out for this case is: Star Thru, Pass Thru, Allemande Left.

As a teacher of an annual beginning

square dance class, when a call is dropped from the program it is no longer taught or used. At this point, I believe few Mainstream or Plus dancers in my local area would know how to do a Crosstrail Thru - either because they were never taught the call or because they have forgotten it.

One of my frustrations is when dancers attend an out-of-area dance and then report back that something was called that they did not know. Last year, for example, I understand a number of callers at the National Square Dance Convention were still using Remake the Thar in the Plus hall, although it is no longer "on the list." This can hurt the confidence of our newer dancers, our most valuable resource!

Sincerely,

Keith M. Ferguson
Saratoga, CA

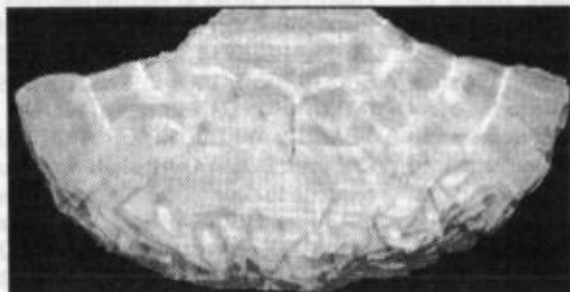
Point of Order - July

I read Judy's letter (Woman Learn To Dance As The Man, Judy Weger) and felt compelled to write in support of the effort she has made over the years to enjoy this wonderful activity of square dancing.

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In New Zealand and in particular the club I call for, we admire the competence of those ladies that can readily switch from the mans steps to the ladies, in fact with more lady club members than men we are grateful for the effort they make. I would add that there is no identification problem as we have red sashes that they can wear and in most cases these ladies become much better dancers through dancing in either position.

So Judy you're welcome to come and dance with us at Deco Dancers Hawkes Bay New Zealand anytime we will supply the red sash.

*Ron Day
Taradale, New Zealand*

Thank You

I enjoy reading your magazine very much. Thanks for sending me the extra copies of the May issue with Johnny Wykoff's photo and article. Johnny was our club caller in Houston for 15 years. We will miss him very much. I placed the extra copies of the magazine on the table at one of our special dances a couple of weeks ago and they went very quickly. People were genuinely happy to get them, and I was glad to have asked you for them.

Thanks again.

*Helen Dean
Lone Star Singles
Houston, TX*

Washington State Square Dance License Plates

I really enjoyed your July article on Washington State Square Dance License Plates. While the state of Virginia does not have a special plate set aside for Square Dancing, the state does allow for individuals to take any combination of letters and numbers so you can create your own "personalized vanity plate."

The state has set up a web site at "www.dmv.state.va.us" so you can see if your idea is already in use. If it is available you can reserve it. The cost for these vanity plates is \$10 annually. I consider it a real bargain for advertising something you enjoy. It is fun when you are stopped at a traffic light to read the plates and try to figure out what they mean. For that low cost, it seems like almost everyone has a message they want people to see.

I chose "SQ DANCE" for my plate. I have had many people at work stop me and ask me: "Do you square dance?" Of course I tell them all about the fun and friendship that goes along with our activity. A couple of the people seem interested and may be prime candi-

dates when our clubs New Dancer Dances start up in the fall.

Here is a list of dance related plates I have seen so far at various festivals in the state of Virginia: CALLERS; JOIN 16; TRADE BY; 4 SQDNCN; SQ DNCN; SCOOT BK; I CALL 2; SW THRU; SQ DANC; SQ DANCE (my plate); U TEACUP; YELO ROK; PRMONAD; CALLER; DOSEDO. The following 2 are related to our local organizations: ASCA and VASARDA. The round dancers also have their own plates: Q 1 4 U; O DANCER. I also saw the following plate from Indiana at one of our festivals: SQ M UP.

This is a way to have fun and personalize a part of your life.

The next time you go to a festival and see someone driving slowly around the parking lot, it might be me looking for additional plates to add to my list.

Happy dancing.

*Gordon Adamski
Palmyra, VA*

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Congratulations

Ralph & Joan Collipi

At the recent ROUNDALAB Convention in Baltimore, Ralph & Joan Collipi from Salem, New Hampshire, were awarded the prestigious Silver Halo Award. Ralph & Joan write "On The Records ROUNDS" for *American Square Dance Magazine* and "Round Dance Record Review" for *The Northeast Square Dancer Magazine*.

The Skyland Twirlers

The Skyland Twirlers of Asheville, NC recently observed a signal occasion - their 40th anniversary. Guest caller for their anniversary dance was one of the nation's most recognizable callers - Tony Oxendine of Sumter, S.C.

Over 100 dancers were welcomed by club President Ken and Peggy Maultsby, and the club caller and his wife Jerry and Judy Biggerstaff. Special guests at the dance were club

founders Ray & Mary Talley. The club had its origin in the basement family room of the Talley house in Skyland, a town near Asheville, in January, 1960. Five young couples graduated from a mainstream class a few months later and became charter

members of the Skyland Twirlers.

erent homes, including a fire station hall, a community

clubhouse, and three church fellowship halls. At present members dance in the East Asheville Community



Ken and Peggy Maultsby are the presidents of the Skyland Twirlers.

Since 1964 the club cuer and round dance instructor has been Edna Anderson. She and her husband Bill have been club members for the past 36 years. Bill is a talented

master of ceremonies and leader of special events. Four charter members are still active club members today. They are Ray and Mary Talley & Bud and Bernice Creaman.

Two other couples - John and Edith Shuford & Leo and Wilda Fisher - have been active members since 1963.



Ray and Mary Talley were founders of the Skyland Twirlers of Asheville, NC.

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Six club members have had experience calling or cueing - Charles Allison, Gordon Hoxit, Dick Crowell, Troy Crow, Leo Fisher, and Larry Monday. Of these, Larry is the only one still active; he is a round dance teacher and cuer.

President Ken & Peggy Maulsby expressed the hope that all club members "will continue to celebrate with us each time our club's doors are open for dancing and fellowship."

*Al Stewart
Greensboro, NC*

Thank you Yosuke Ito

Since acquiring *American Square Dance Magazine*, we have been in the vendor area at the National Conventions. Last year in Indianapolis, we were visited by Yosuke Ito, of Tokyo, Japan and at that time, the accompanying photo was taken.



Pat, Yosuke and Ed

This year in Baltimore, Yosuke visited us again and presented us with the photo. Thank you, Yosuke, and Pat and I hope to see you again next year in Anaheim.

Ed & Pat Juaire

Benefit Dance Held For Ed & Lena Bradshaw

Approximately 70 dancers and callers from the Triad area of North Carolina were present for a benefit dance at Village Green in Greensboro June 23. All donations, plus monies collected from a 50/50 drawing and an auction, went to help pay various

expenses incurred by Ed and Lena Bradshaw of Asheboro, former members of the Smiling Squares and Siler City Squares. These two clubs, as well

as the Randolph Squares, sponsored

Q: What do you call a boomerang that doesn't work ?

A. A stick.

Baltimore 2000



This year's Party Basket winner!
Marianne Jackson



Cory at work!



Future ASD Employee
Derek

the dance.

Callers at the dance were Harry Morgan, George Jackson, Monk Moore, Harry Lackey, and Paul Kubler. Although the Bradshaws were unable to attend the dance, they were represented by several family members. Ed was president of the Smiling Squares in 1992-93.

Both Ed & Lena are partially paralyzed and confined to



Ed & Lena Bradshaw of Asheboro, N.C. were the grateful beneficiaries of a recent dance sponsored by three clubs in the Triad area of North Carolina.

wheelchairs. Aided by a mirror over their stove, they do a limited amount of cooking. However, they receive lunches regularly from the local Meals On Wheels and other assistance from neighbors and church friends. One Smiling Squares member has observed, "They have a

positive attitude and lots of faith."

When Smiling Squares president Mary Caviness and secretary Helen Spencer presented the \$2,000 contributed by dancers to Ed & Lena a few days following the dance, the couple was most appreciative and remarked, "This means so much to us."

The entire Triad square dance community is indebted to the Bradshaws for their contribution to their favorite recreational activity.

*Al Stewart
Greensboro, NC*

Midwest Caller School

The sixteenth Annual Midwest Caller School was held at B.E. Henry Community Center in Marshall, Michigan on June 11-16, 2000.

Student callers and partners attending this year were John & Melinda Knight from Ohio, Joe Tippman of South Dakota, Carol & Alan Bassett of Minnesota, Leroy Roland & Sharon Baisden of Michigan and Duane McDaniel & Betty Nall of Ohio.

By the end of the school, all these callers had gained an insight into choreography, the mechanics of calling and teaching. The new callers have a great potential as callers and leaders in the square dance activity.

Midwest Caller School was started in 1984 by Stan & Cathie Burdick along with Don & Bev Taylor. The school was held at Promenade Hall in Auburn, Indiana from 1984 through 1999. After

the 1999 school, the Taylors sold the Promenade Hall. In 1999, Rick & Marylou Duckham joined the school as staff and partners, a decision was made at that time to move the 2000 school to Marshall, Michigan. Stan & Cathie Burdick are still a part of the school, serving in an advisory capacity. Since 1984, the CALLERLAB student caller curriculum has been used.

From 1984-1999, Mac & Winnie McMullan were coordinators and hosts. They also attended several sessions this year.

Larry Cole was a guest instructor and shared his calling expertise. He also explained the benefits of CALLERLAB membership.

A dance was held each evening with each student calling. A graduation dance was held on Thursday evening with each student receiving a certificate of recognition.

Callers, cuers and dancers attending the Thursdays dance were Carol & Tom Kelly, Bob & Vertieda and Molargik, Dorothy & Wayne Goheen. The students and staff thanked Larry & Helen Chamberlain and all the local dancers for their support during the week.

Plans are underway for the 2001 Midwest Callers School from June 10-15, 2001.

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

THE GIRAFFE

The giraffe has fewer vertebrae in it's neck than a mouse. Can see backward without turning it's head. Does without water longer than a camel. Runs faster than a horse. Cannot utter a sound - has no vocal cords. Talks with it's tail.

Jim York Milestone, 1984

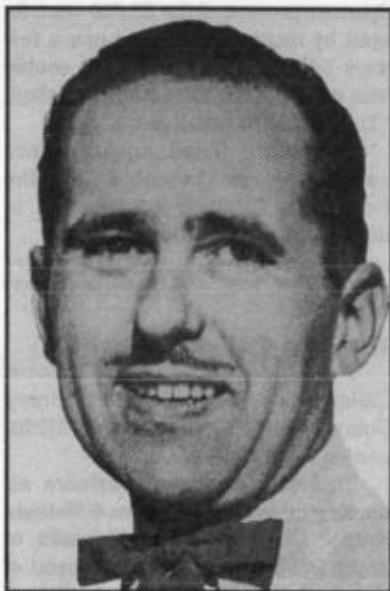
In referring to an individual as being a "caller's caller" is not to infer any lack of appeal to the general dancing public. It acknowledges him as being a caller-among-callers, an individual much looked up to and admired, one who sets standards for others to follow in years to come.

Such a person was Jim York.

Jim started calling in the Los Angeles area in 1947. He passed away just ten years later but, within that single decade, he left an indelible mark on the world of square dancing.

Together with his wife, Jeanne, the Yorks averaged about 21 calling nights a month. Jim recorded on the Sets In Order and Sunny Hills labels and during his lifetime he composed many of the favorite patten calls of the day including Suzie Q, Driftwood, Trailing Star, York's Double Cross, Double Whammy, and many others.

In the May, 1980 issue of Square Dancing Magazine, guest writer Les Gotcher had this to say about Jim and his contributions: "When I first met Jim, I immediately recognized that this man was one of the very best



callers it had ever been my pleasure to meet. Jim soon became one of the most popular callers in his area. He did not travel, calling only to local dancers, but he made quite a name for himself, not only in Los Angeles but all over the nation, by writing advanced but excellent material. Jim York's genius cast a reflection onto the future of square dancing as time has proven. He was ahead of his time." 🍀

YOU TELL 'EM LADY

Three ladies were having tea at the Waldorf. The first said: "My husband bought me some diamond bracelets. Then my skin broke out, and the doctor said I was allergic to diamonds. So we had to return them."

The second said that her husband had bought her a fur coat, which had to be returned because the doctor said she was allergic to furs.

The third fainted. When she was revived, she explained, "I'm allergic to hot air."

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SEWING 101

WITH *DONNA IPOCK*

September is National Square Dance Month and is usually the prime time for recruiting new dancers for your club. Once upon a time I too was a new dancer. What amazed me was the colorful outfits of the dancers and their partners. I hadn't done much sewing since my now grown up children were in elementary school, but felt that once a sewer always a sewer. It just came back naturally. But there are many new dancers that have never sewn before

but would still like that custom look in an outfit. This article will attempt to give you some ideas and if anyone out there has any more to pass on, please let me know.

Your local square dance shop can help you with a basic white circle skirt. One is made by Malco Modes and is very reasonably priced. Now all you have to do is add some appliques here and there. If you don't sew, there are many stick on appliques that really

work. You use a product called R-11

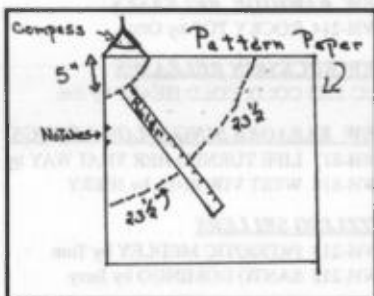
Magic that is available at most fabric and craft stores where you can also purchase many different appliques.



Just follow the directions and this product really works.

Now for your partners shirt...just use an applique on the front yoke and on the back yoke. Preferably two smaller ones on the front and one a

little larger in the back. A nice touch would be to pick up a color in the applique for the color of your partners tie. Another skirt that lends itself to trims is the gore skirt in a solid color. You can sew, hand sew, or use R-11 to attach appliques to the different panels. This is a perfect way to have a theme skirt, such as using Christmas decorations on each panel. For your partners shirt...you guessed it...trim the yokes. If you are a beginner sewer



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than you CAN add rickrack, lace, ribbons or what ever you feel is you, to either of these skirts. You can dress up any of the basic solid color skirts and blouses with trims of your choice. One of the smartest DRESSED UP outfits was made with a basic black outfit that the dancer had fixed up with rows and rows of gold rickrack. There was rickrack on the ruffle edges on the skirt and even sewn on the seam line up the gores of the skirt. The blouse was trimmed with the gold on the neck ruffle and the sleeve ruffles,

and topped with a gold bows placed here and there on the ruffle of the skirt and one at the center of the blouse neck ruffle. Her partners shirt was black with some small gold applique and he wore a gold lamé tie. This was some sharp outfit...real classy with a western flair.

For beginner sewers...

A basic gore skirt pattern can be purchased from several mail order shops. The basic skirt pattern and others can be ordered from Aron's Square Dance Shop (see the ad in the

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classifieds) The ideas are endless on making this basic skirt. Just let your creativeness take over. When our granddaughter started square dancing, we purchased the Authentic pattern # 318. This pattern is for a very simple eight gore skirt and basic peasant blouse. The first skirt she made only had one ruffle on the bottom, and as she gained confidence in all that gathering she added two or three ruffles on the bottom. The blouse was also easy for her as a beginner sewer. (This is the basic gore skirt pattern that I use. It adapts very well to all the different ideas.)

A basic circle skirt can be made from several different directions. For a beginner, it might be best to make your own circle skirt pattern. The following is a reprint from the booklet I prepared for the Sewing Clinic for the North Carolina State Convention. You can use your imagination for the trims, etc.

Regular Way....

Make a pattern, place the point of a compass at the upper left hand corner of tracing paper, (Christmas wrap works well or use newspaper), and draw out a 5" corner. Lay one end of a yardstick up against this curved pencil line; mark your length at the other end at 23 1/2" (or your petticoat length plus 2 1/2"). Lift the yard stick and set down

again a few times, marking as you go from one edge to the other. Mark 2 notches on the upper left hand side of the pattern and cut pattern piece out at curved line markings. Open out 2 1/2 yards of fabric and refold so that the full width is folded. Mark waistband and lay pattern on fabric so one side is along the fabric fold line and the other side butts up against waistline mark. Cut out waistband; then cut out pattern piece. Lay pattern out again and cut. Waist band can now be trimmed to your correct waist size plus a few inches for button and buttonhole. With right sides together, sew all seams leaving a side or back upper seam open for a zipper. Sew in zipper, attach waistband, add button and make buttonhole; let skirt hang overnight before hemming. When ready to hem....turn up a narrow hem on your sewing machine or a rolled hem on your serger.

Easy Way....

You may want to cut a pattern for the circle skirt but I find that I can just use a measuring tape and cut it out quicker than using a pattern. A basic circular skirt can be made very easy using a compass and yard stick (or measuring tape). Fold fabric in half so that raw edges are together. Measure using a compass (or ribbon if you've

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already marked it) down from the corner the desired waist measurement, mark from edge to edge. From this line measure for the length using the yardstick, measuring tape or ribbon, the desired length (allowing for a 5/8" hem). Mark from edge to edge. You will cut 2 of these, one on the fold of fabric, the other on fabric that is doubled, so you will have 3 pieces, a front and two backs. You can also cut 2 of these on the fold so you will only have a front and back. Cut a waistband and attach.

One of the prettiest skirts you can make for square dancing is the circular skirt with a bottom ruffle. The ruffle is

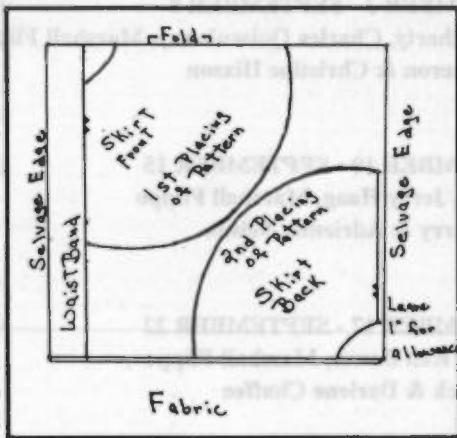
added for a richer, fuller look, while the circular top gives a smooth look to your waistline. The ruffle should measure at least 8" deep when finished. You will need 2 3/4 to 3 yards of 45" fabric for a circular skirt and ruffles.

Hope this "back to basics" has been a help. Sometimes we get too complicated, when really a simple pattern, trimmed just right is really a sharp outfit on the dance floor.

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be ready to help them just as we were helped when we were NEW DANCERS. Remember??!!

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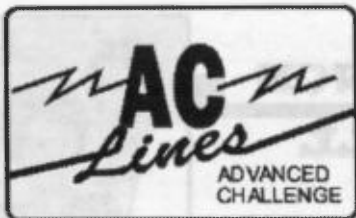
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by
Ed Foote



The 34th National Advanced & Challenge Square Dance Convention

The 34th National Advanced & Challenge Square Dance Convention was held at the Four Points Sheraton Hotel in Milwaukee, Wisconsin this past June. A total of 665 dancers from 38 states, 4 Canadian provinces, Australia, England, Germany, Japan, Sweden and The Netherlands attended the 4 day event.

There were 5 halls of continuous dancing: A-2, C-1, C-2, C-3A and C-3B, and also part-time C-4 Basic and C-4 halls. Each full-time hall had 100 tips of dancing.

Staff Callers were: Vic Ceder, Ed Foote, Ross Howell, Mike Jacobs, Lee Kopman, Dave Lightly, Darryl Lipscomb, John Marshall, John Sybalsky and Anne Uebelacker.

John & Gladys Clark, formerly of Dayton, Ohio and now living in Sarasota, Florida were recognized for being the only couple to have attended all 34 conventions. Ed Foote and Lee Kopman were on staff for all of the conventions.

It was announced that 2000 was the last year for the Convention. Attendance has dropped significantly in the

past 5 years, reflecting the general decline in the square dance population, and this combined with sharply increasing hall rental costs means the event would not have economically feasible in the future.

I would like to thank Bob Craig for sending in the corrections to the Japanese square dance web site listings previously published in this column. The corrections appear on page 10 of the April, 2000 issue. These web sites are very entertaining and you are encouraged to give them a look.



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Q: What do you call cheese that isn't yours?

A: Nacho Cheese.

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1st Runner Up:

Easy Rumba (Clark) TS/ Roper 268

2nd Runner Up:

Swinging Down The Lane (Auria) TS/
MGRC

Phase III - ROQ:

San Francisco (Molitoris/Callahan)
FT/Roper 288

1st Runner Up:

Come Monday (Orme) R/Coll 90004

2nd Runner Up:

Don't Wanna Loose You Rumba 3
(Pinks) R

Phase IV - ROQ:

Pensando En Ti IV (Esqueda) FT/SP

1st Runner Up:

2000 Blues (Nelson) J/Belco 426 or 337

2nd Runner Up:

Un Dos Tres Maria (Cibula) S/SP

Phase V - ROQ:

It's Alright With Me (Rumble) QS/Star 121

1st Runner Up:

The Foxtrot Way (Schmidt) FT/Star 129

2nd Runner Up:

All I Ask Of You (McGee) R/SP

Phase VI - ROQ:

Amapola (Rumble) R/Star 131

1st Runner Up:

Tango In Portugal (Goss) T/Star 124

2nd Runner Up:

Un P'tit Beguine (Goss) FT/Star 126

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ROQ - Third Quarter, 2000

Easy

You Are My Sunshine (Schappacher)

Intermediate

Power Of Love (Goss) R/SP 296

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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*Orlo Hoadley
and Pat
at the
National
Convention*

THE CALLER COACH



DON WILLIAMSON

MORE SIGHT CALLING

In the July 2000 issue of ASD, in this column on page 40 under step V, the following correction should be made: The words "CROSSTRAIL THRU" should be deleted and the words "STAR THRU-PASS THRU" should be inserted. The writer sent an old copy to ASD by mistake which did not have some corrections made. We all know that "CROSSTRAIL THRU" has been removed from the basics list. We do use it in the Advanced and Challenge levels using the revised definition. Please accept my apology!

It seems that the "in" thing in resolving the square is to bring the dancers back to their position without a promenade. This eliminates many allemande lefts, swings, right and left grands, promenades, and surprise

right and left grands. In the next paragraph or so I will describe a good method to start learning to do this.

Take a mental picture of the number one couple and the number four couple. Number one will be your primary couple and number four the secondary.

STEP ONE is to pair up couple number one with their partner and work them back to their home position. This can best be done by getting them in a line facing you from the far side of the square (either side). Then have them pass thru and wheel and deal. Depending on whether they did the wheel or the deal, you may (or may not) need a zoom to have them land at home.

STEP TWO is to then locate your number four couple (which will be on



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the inside) and determine what you need to call to get number four back home with their partner. It may be as simple as star thru and back away, or you may need to square thru 3/4, or perhaps a veer left and bend the line. With practice, you can quickly bring the dancers home with three to five calls. With practice, you can begin to use other couples around the square in the same method. It will also open up other alternatives in resolving the square back to the home position.

If you have the perception to remember the couples in three or more squares, you are fortunate. You must remember at least two, however, in case one breaks down. If you have problems remembering where the couples were, using your own code write them down before the tip starts.

As in all systems, it must be done smoothly and relatively fast.

The dancers don't know or care how you do it, as long as you vary it and do it well. This method of sighting and bringing them directly home can enhance your choreography presentation. I recommend using it some of the time, as well as an occasional surprise right-and-left grand. Allemande left is also still acceptable.

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

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TITLE - Label

ARTIST

Mountain Music - LM-214

Steve Jacques/Matt Worley

Haven't heard from Lou Mac Records for a while, but this remake was worth the wait. Lively and fun with that right on feel for harmonizing for two or more callers. Watch the key change in the closer and go find another caller to sing this one with! *Standard Peel the Top Figure.*

Mary Ann - ST-223

Homer Magnet

Here's a nice relaxing tune using a familiar old tune-quiet in nature: quiet leads, quiet bass, slightly outstanding percussion line with a quiet key change in the closer. The producers would have no "regrets" if you added this one to your collection. *Standard Spin the Top figure.*

Red Roses For A Blue Lady - ESP-1047 Elmer Sheffield Jr.

A pickin' strolling banjo and kind of a trotting light percussion with that signature ESP cymbal hit makes for a semi relaxer. Key modulation in the closer. *Hds (Sds) Slide Thru, R&L Thru, Pass Thru Left Touch 1/4, Boys Run, Forward & Back, Box The Gnat, Hold On, Square Thru 3, Chase Right, Corner Swing & Promenade!*

All Wrapped Up In You - RR-117

Wade Driver

This was a surprise to find a Rhythm Record in this months collection. A strong rolling instrumental with a constant blend of instruments: guitar melody, banjo background, a little piano, strong bass and percussion lines. Not a relaxer, not a mover either. Good to see a return of this label. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, 1/2 Tag, Boys Run, Slide Thru, Swing & Promenade!!*

Loose Ends Drag - A-1015

Nev McLachlan

Your reviewer was totally unfamiliar with an original piece - maybe it's a down under kind of thing. I'll let Steve Turner tell me what it means to let the loose ends drag. On the other hand the music is strong on rock n roll/honky tonk feel. Piano and horns with a strong percussion line - check out the middle break. There are no loose ends here and nothing drags in this music. *4 Ladies Chain, Hds (Sds) R&L Thru, Sds (Hds) Face & Star Thru, Hds (Sds) Pass Thru, Cloverleaf, 8 Chain 4, Corner Swing & Promenade!*

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Bury The Hatchet - YR-306

Nick Hartley

Here's a different piece of music with a different sound. Not a mover and shaker but that depends on the caller. The music is simplistic - stand up bass, electric guitar lead, strumming instrumental and a strong percussion line. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Boys Run, Bend The Line, Star Thru, Dive Thru, Square Thru 3, Corner Swing & Promenade!*

Gone Away - ER-1030

Koji Harai

With a banjo back up, a quiet boomchucka beat, harmonica and electric slide leads, this is a pretty piece of music that lends itself well to harmony/duet workups. Key change at the closer! *Hds (Sds) Square Thru 4, R&L Thru, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Run, Square Thru 3, Corner Swing and Promenade!*

Dance The Night Away - CAR-47

Mike Huddleson

With guitar and fiddle constantly answering each other on leads this is a mellow tune with an easy percussion line. A good closer for the evening or maybe due to the title, a good opener to dance the night away. *Standard Spin the Top figure.*

Love Me - GMP-113

Doug Bennett

Love Me is not a request but a sign off from one lover to another from a fine C&W tune: So between now and then until I see you again, I'll be loving you, Love Me. Fine GMP melody with that percussion snap on resolution that delineates GMP music from other labels. *Figures change with each progression.*

Mm Mm Good - Q-930

Stan Russell

Smooth tune with that signature Quadrille boom chucka percussion line and a simple guitar lead for the melody. Nowhere near rowdy-a nice relaxer with some pauses here and there for effect. Count on Quadrille for some fine music-one of my keepers this month. *Hds (Sds) Prom. 1/2, Pass The Ocean, Extend-then uses Standard Flutterwheel figure.*

Oh Oh I'm Fallin' In Love Again - HH-5239

Ernie Kinney

Signature High Hat sound covering a 60's pop tune. Guitar and piano providing leads for that familiar melody - Never in a Hundred, Never in a Thousand, Never in a Million Years *Hds (Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Si Do, Touch 1/4, Boys Run, Corner Swing & Promenade!*

Only You - AMR-102**Bengt "Bula" Ericsson**

Although your trusty reviewer was unfamiliar with this original music (never said I've heard 'em all!), I found this tune to be musically bright and progressive. A singular note piano lead with background strings lend an orchestral feel to the piece. Strangely enough, this makes for an interesting patter record. Check out the interesting use of the Half Sashay in the figure. *Hds (Sds): Square Thru 4, Do Si Do, Swing Thru, Boys Run, Chain Down The Line, Ladies Lead Dixie Style To a Wave, Boys Trade, Boys Run, Half Sashay, Promenade!*

Feel Good Blues - RB-3084**Don Williamson**

Here's a cool piece of music for those who like a bluesy/boogie woogie kind of sound. Crisp instrumentals - piano, horns, and an organ in just the right places without an overpowering percussion track. One of my favorites this month - a great tune for those callers who can handle the boogie woogie! *Hds (Sds): Square Thru 4, R&L Thru, Veer Left, Couples Circulate, Chain Down The Line, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

I Wanna Sing - C-2301**Tim Crawford**

Slower rhythm in the opener and break, and a rhythm pick up in the figures and closer give this new release a different feel - good effect for a little dancer surprise. Lots of energy here! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Boys Run, Forward & Back, Square Thin 3, Corner Swing & Promenade!*

Square Dancing Man - CBC-803**David Cox**

With vocals cut in on the instrumental side, is this a commentary about the way we dress for dances? Or is it the romantic side of calling that draws us in? Lively attitude and energy. Workshop the figure first. *Hds (Sds) Prom 1/2, Pass The Ocean, Extend, Ladies Trade, Swing Thru, Boys Run, Bend The Line, R&L Thru, Ladies Lead Dixie Style, Boys Trade, Recycle, Veer to the Right & Promenade!*

Key Largo - LM-216**Don Wood**

Normally I try to include only one piece from each producer when there's a big music month (over 15 pieces) so that I can include everyone. I put in a second Lou Mac Record this time around because "Key Largo" is such a pretty piece of music and hasn't been available since the Rhythm version from a few years ago. A beautiful instrumental and a fine closer for anyone's dance. This one goes in my keeper stack for the month. *Hds (Sds) Prom. 1/2, Square Thru 4, R&L Thru, 8 Chain 6, Corner Swing & Promenade!*

Hoedowns**Romping Harmonica / Romping Hoedown - ST-308**

Romping Harmonica is a lively little piece with - you guessed it, a harmonica lead (also shared by a fiddle here and there). That barn dance feel to start Romping Hoedown uses a similar start, but minus the harmonica leads using fiddle and banjo. Both use the ol' boom chuck beat.

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- EAG-3302 - Light In The Window by Jerry Sleeman
- EAG-3410 - Happy Together by SusanElaine Packer
- EAG 3411 - I'm Into Something Good by SusanElaine Packer
- EAG-3502 - I Love You Because by Steve Brown



Dick Duckham
616-781-5914

- New Releases on Golden Eagle -

- GE-0033 - Ebony Eyes by Ellen Brunner
- GE-0036 - Somewhere My Love by Dick Duckham
- GE-0038 - Believe by Ken Bower
- GE-0039 - Waterloo by Dick Duckham
- GE-0001 - Abilene by Gary Shoemake



Ellen Brunner
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Jerry Sleeman
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SusanElaine Packer
407-948-5688



Steve Brown
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Sexy Hoedown Parts I & II - YR-103

Is this set of hoedowns too sexy for a square dance? Probably not, but what you get is a couple of modern progressive sounding pieces with some strong riffs, good percussion, a hot bass line and some cut in vocals. Good music for any younger audience-that's everyone who square dances of course! Check this one out, unless your just too sexy!

Mexican Girl / Stinging Bee - MR-5020

With a minor "South of the Border" feel to the music and an accompanying boom chucka beat, Mexican Girl has that signature Mountain Records feel. Stinging Bee is a departure using silly little pauses for effect and is accompanied by that boom chucka percussion line. For those of you who collect and use PMDO music check this one out.

All of these hoedowns represent good music values because both sides are useful. See you next month and have fun calling and dancing!

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MR-131 A STRING OF PEARLS (NEW) ~~REL-SOUND~~

MR-129 FRECKLES & POLLWOG DAYS by Bob Wilcox

MR-122 COUNTRY CHRISTMAS by Len Dougherty

MR-70 FISHERMANS LUCK by Mark Clausing

MR-5019 MR. MAGOO/SO GLAD (hoedown)

MR-5018 K.K.COUNTRY/U.R.1 (hoedown)

MR-5017 TUJUANA / IT'S BECAUSE (hoedown)

MR-5016 HOUSTON HASH (flip hoedown)
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Desert Releases

DR-91 LODI by Hans Pettersson (NEW) ~~REL-SOUND~~

DR-90 LAST LAUGH by Brian Shannon ~~REL-SOUND~~

DR-89 JIMTOWN ROAD by Hans Pettersson

DR-87 IT'S LATE by Hans Pettersson

DR-9013 GROSSVATTER/EASIER HOEDOWN (hoedown)

DR-9012 WESTWARD HO/LOVIN' LITTLE (hoedown)

DR-9011 BELLS/BAHAMAS HOEDOWN (hoedown)

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

Prairie Hits

PR-901 FRIENDSHIP RING / SPECIAL EVENTS

PR-904 JUST HANG LOOSE (round) by Ed Haynack

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OR-70 WALKING ON SUNSHINE by Bob Price ~~REL-SOUND~~

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OR-67 LIMBO ROCK by Fred Trujillo

OR-66 CARIBBEAN by G. Bible

OR-43 SAILING by D. Levitt (Now in Stock)

OR-3011 BARN DANCE/WALK THE HALO (hoedown)

OR-3010 COWBOY SUIT/JUST GOTTA GET AWAY (hoedown)



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CONTRA CORNERS

DON WARD



Contra Dancers in Southern California were treated to two outstanding weekend events this summer.

The Traditional Folk Music, Storytelling and dance festival is always an attraction for Contra Dancers. Held on the grounds of the Soka University of America the event features outstanding Contra leaders from across the country. Robert Cromartie, Dot Kent, Susan Michaels and Leda Shapiro providing the calling talent for 2 1/2 day event. Many outstanding Contra bands provide live music for the entire weekend. Over 100 couples consistently filled the dance floor. (Unique to the event, an entire tennis court is tented and a portable hardwood dance floor.) If you are an active Contra Dancer and have never attended a Contra weekend you are missing a wonderful time to make new friends, dance to wonderful callers who make summer tours and go home foot sore and body weary but smiling all the way dwelling on the wonderful experience.

Gayle Moskowitz, one of the attendees, at the Annual San Diego Contra Dance Weekend emailed me that about 30 couples enjoyed a variety of circle dances, triplet contras, sets of 5 couples and of course traditional Contras.

Paul Moore, Grant Logan and Ron Johnson were the weekend callers with live music on Sunday morning provided by the Old Twine String Band.

Next year will be the first break in the annual event to provide for the National Square Dance Convention held the same month.

With fall just around the corner dance schedules will be forthcoming including many new dances being started. One of the biggest problems most groups are facing is wood floor halls large enough to accommodate the larger and larger attendance. It's nice to be growing but it's like pants that are 6" off the floor. Look for a Contra Dance in your area this fall and enjoy the wonder of truly dancing with the music.

Enjoy life, dance a lot and make new friends at a local Contra Dance.

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 or *American SquareDance* at asdmag@loa.com.

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CLUB LEADERSHIP NOTES

Bernie Coulthurst



Summer is over. The freezer is full of garden vegetables and berries, and the square dance season has started in full swing. Many clubs do not have regular dances during the summer. This is a good policy because it gives the dancers a break from regular dances. Then, when the fall returns, the dancers can't wait until that first club dance comes up on the calendar. For most dancers the summer is for special dances and state and provincial square and round dance conventions.

What is happening in the square dance world? We think that our numbers have stabilized somewhat and in some areas the square dance population actually increased. It seems we are losing fewer new dancers, especially in areas where Mainstream is still the predominant program. Here, in Central Wisconsin, our dancer population increased about twenty percent. How do I know? Our subscription count for our area square dance publication, Chit-Chat, increased about twenty percent. How did it happen? Strong enthusiastic club leadership and enthusiastic callers are the common denominators for our increases. Will the increase continue? I would say emphatically yes. Why - because the marketing bug is catching on as club leaders and callers realize that **MARKETING WORKS!**

Our Central Wisconsin Square Dance Association is matching club marketing investments up to \$100 per

club allowing clubs to double the marketing impact of their marketing dollars. This is a great idea and other area, state and provincial dance associations should consider financial incentives to market square dancing.

We sent samples of our restaurant placemats all over the United States and Canada. Many organizations are using them in one way or another. We have ten placemats using different headlines that are designed to get the attention of the readers in restaurants as they wait for their food. If you are interested in getting a set of these placemats, please e-mail, call or write to us. A self-addressed and stamped (55 cents) envelope would be nice but not required. We will keep you informed about the results of organizations using our placemats in future articles. It is so gratifying to learn about many clubs and individuals who are interested in doing more marketing in their respective areas.

Marketing works! Believe me! We know of one club that was down to three members. Then intensive marketing came into the picture. Now they have about thirty members including six teenagers. One thing nice about marketing is that it is never too late to start a club marketing program. You can start anytime. You can market year-around, and you will have positive results. Why? Because people need



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square dancing. Why? Because it fulfills their need for FUN, FITNESS & FELLOWSHIP! There is no other activity that fulfills these three needs better than square dancing. Period. We just have to let the rest of the world know about our activity.

The National Convention in Baltimore was a great success. We wish to congratulate General Chairmen Dick & Linda Peterson and their committees for an outstanding job. We read and heard many positive reports about the convention and very few negative comments. Let's hope the attendance at the National Conventions starts going up. Better National Convention attendance will result as more and more clubs implement intensive marketing efforts in their home towns. That is where the action is; that is where you will get the biggest return for your marketing dollars. If your club is not marketing square dancing in your community, why not start this fall. You will be amazed with the results.

We are pleased to see marketing as

a major goal of CALLERLAB. National marketing will help create more positive awareness of square dancing. Can you imagine if we had just one 30 second square dancing commercial during the Super Bowl? Can we do it? Sure we can if we want to do it. How do we do it? We can pool our resources; we can raise more marketing dollars; and we can explore getting a major soft drink endorsement? Will it work? Marketing always works - even bad marketing works to some degree.

Can you imagine the number of cans of Pepsi and Coke that are consumed at square dances in one year? Maybe, just maybe, we should let Pepsi and Coke know about us? Every major company has million dollar marketing budgets and my crystal ball tells me that we can tap that resource.

Good luck, recruiting new dancers this fall, and remember new dancer retention starts with the very first new dancer dance. Make sure that every new dancer dance is a FUN experience with more dancing and less learning. If you emphasize the fun at every new

More Baltimore 2000!



Bob & Bev Casteel



Lorrie & Bob Morrison



Dan Prosser



Pat with Larry Cole

dancer dance the length of the dance series becomes totally insignificant.

One final thought - if your club has dwindling numbers and you don't dance the Mainstream program, consider going back to Mainstream. That is where the Fun is and always has been. The concept of "more is better" is gradually losing popularity as more and more clubs are going back to Mainstream. I don't know of any club that failed because of going back to Mainstream but I know of many clubs

that died after becoming a Plus club. Maybe LEGACY and USDA should do a study of clubs that failed. The results may be quite revealing.

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.



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- ESP - 1044 AIN'T LOVE A GOOD THING by Elmer
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By Mike Seastrom

The Multi-Cycle Method

There are some exciting things happening in square dancing these days and many areas are seeing their numbers grow again. It seems that we have a whole generation of "baby boomers" whose children are beginning to leave the nest. These "boomers" are looking for an activity to share. Some are also thinking about making time for exercise. Many that did a little country western dancing, that was popular a while ago, have grown tired of smoke filled bars and dance clubs and are looking elsewhere. Some ballroom dancers are even looking for something new. Square dancing is so "politically correct" right now that we're crazy not to share our activity with more people.

Market researchers have told us for many years that we don't have a product to offer, if we can only make it available once or twice a year. The old way of starting a new dancer program **only** in September and/or January has not been very successful. If someone wanted to join, and missed the opportunity in the few weeks the program was open, they'd have to wait another year. If a new dancer wanted to bring a friend, they would have to wait until next years new dancer program. We now have the solution!

The Multi-Cycle Method of organizing new dancer dances has been around for many years now. In the last several years since CALLERLAB has



been involved in its promotion, we've seen it spread to many areas in the world. These areas are growing. Their new dancer programs are "booming" and adding to the club's treasury instead of draining it. So, whatever way you chose to use it, this updated method can put renewed life in your new dancer program.

The Multi-Cycle Method has also been called 10 + 10, among other names, but the concept is still the same. By starting more than once or twice a year, you make our activity more available to potential dancers. Instead of waiting until next year, your enthusiastic new dancers become your best recruiters and can bring their friends several times each year. They can even dance with those they recruit **immediately**. By having two or three new dancer groups on the same night, you increase your revenue and more people means more fun. Those who miss dance nights or need additional dance time can repeat a cycle as necessary, instead of dropping out and waiting so long to start again.

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Multi-Cycle Program. You'll want to adapt this plan to fit your group and modify it as you go to make it work best for your situation.

You still need to promote and recruit new dancers with as much effort as before. Use as many ideas as you can, and really encourage your new dancers to bring their friends. Personal contact is still the best recruiting tool.

Since every area is a little different, the Multi-Cycle Method is being used in a variety of ways. The 10 week version can have five starts per year and the 12 or 13 week version can start four times a year. Others have had great results

starting three times a year or every 17 weeks. It's ideal to run your new dancer program all year round, but that can be adjusted to fit your hall or seasonal schedule.

Divide your dance night into two or three separate periods. For example, in a three hour night you can either have two groups or cycles, dancing one and a half hours each, or three cycles dancing one hour each. You can alternate tips among the groups throughout the night, or can divide the dance into separate time periods for each cycle.

Let's assume you start a cycle in September and start a new cycle

every 17 weeks (three starts per year) and have three hours of dancing each night. For your very first cycle you can hold a new dancer dance from 7:00 – 8:30 and a “club funshop” from 8:30 – 10:00 p.m. We’ve even heard of clubs holding a line dance program the first half of the evening and a square dance program the second half. You decide how best to run the first cycle of your group. Even if you’ve planned the “old standard” program of one start per year, you can always switch to the Multi-Cycle Method and start another cycle on the same night to increase your numbers and revenue. The next start is in 17 weeks, or the first part of January. Divide your night in two parts and teach your new cycle 7:00 – 8:30 and your September group from 8:30 – 10:00. After 17 weeks, or the first part of May, you can graduate your September group and start another cycle. This spring start is around daylight savings time and has proven to be an ideal time to recruit new dancers.

The shorter dance time is great for new dancers because it gives them time to build stamina. Instead of them going home tired out, you actually leave them wanting more and excited about coming back the following week. When dancers finish the first cycle they are encouraged to bring their friends and while they are dancing the second cycle they are also “angeling” their friends in the first cycle and reinforcing what they’ve previously learned.

If dancers get behind or miss a few weeks, they are encouraged to repeat that cycle and don’t have to wait a year for the program to start again. We also find that we gain many former dancers,

because they have opportunities to join when they feel comfortable many different times each year. Call your former members and encourage them to come back and “help” at your new dancer dances.

It takes several starts to build momentum, so **DON’T GIVE UP AFTER ONE OR TWO STARTS**. You really need to try this program for more than a year to fine tune it to fit your situation. Once you get to where your new dancers become your primary recruiters, the momentum you can build is exciting.

Let your new dancers feel like they’re part of the club. Consider having refreshments, theme nights, and occasional decorations, so your new dancer dances are like a party. Include your new dancers in club picnics, camp-outs, theater nights and other club activities. Create additional dancing opportunities by visiting other groups or attending special dances geared for new dancers. One successful club alternates club and new dancer tips on their own dance night. They not only get a larger attendance at club dances, but their new dancers get more dance time and feel like they’re part of the club.

If you want to increase the numbers in your club, update your new dancer program. Focus your club’s attention on new dancers. You’ll make it easier for people to join square dancing and will be delighted with the results.

For additional information on the Multi-Cycle Method contact CALLERLAB, 467 Forrest Avenue, Suite 118, Cocoa, FL 32922. (321) 639-0039. E-mail – CALLERLAB@aol.com, or visit their website at www.CALLERLAB.org

DANCING CONTRA

WITH *DON WARD*



This months contra has been sitting on my desk waiting for just the right music to come along. I think I found it! It's "Seems Like Old Times" on MacGregor Gold Awards 50-1.

The dance is in alternate formation with the number one couples crossed over. It is important in this dance to be aware that the number one couple is always the couple with their back to the caller, starting at the top of the set.

To the best of my knowledge the dance "Minnesota Rambler" was written by Don Norenberg.

A1: LONG LINES FORWARD AND BACK (8) #1 COUPLES SWING (8) Those #1 or active couples end the swing, with the lady on the mans right, facing away from the caller and stepping between the next couple down the set.

A2: LINES 4 PROMENADE DOWN (6 steps) TURN INDIVIDUALLY (2) PROMENADE BACK UP THE SET (6 steps) BEND LINE (2) -

B1: LONG LINES FORWARD AND BACK * (8) LADIES FLUTTER WHEEL (8+) * I have danced this with a circle left once around to make a more zesty dance.

B2: SWEEP THE FLUTTER 1/4 MORE & PASS THRU (8). SWING THE NEXT (8).

Sweeping the flutter wheel 1/4 more around will place the dancers with the #1 couples with their back to the caller and the #2's facing the caller. Pass thru and swing the next advances all the dancers one place along the line.

Be aware that a new #1 couple becomes active every other time through the dance.

4-Bar-B



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Cue Tips

Selected by Sandi Simmons



With the onset of fall comes cooler nights, foliage galore and the beginning of another dance season. It's that wonderful time of year when old acquaintances are renewed and the dancing shoes are polished bright.

So remember the highlights of this summer fondly, and start putting those pennies away for "Paradise" in 2001. It's time to tap those feet to the musical beat and let the "Que Sera Sera" mood deplete !!

QUE SERA SERA

Deanne & Jim Emory, 2385 Salisbury Rd, Westbury, NY 11590

RECORD: Roper 2739 (Flip - Champagne Dream)

FOOTWORK: Opposite except as noted **RHYTHM:** Waltz

SEQUENCE: Intro-A-B-B-Int-A-B-B-Int-Ending **PHASE:** II + 1

INTRO

1-4 WAIT; WAIT; APT PT; TOG (BFLY) TCH;

PART A

1-4 2 LEFT TRNS;; HOVER; PICKUP, SD CL;

5-8 FWD WALTZ; (LADIES) DRIFT APT; THRU TWKLE 2X;;

9-10 FWD 3 TO BJO/LOD; FWD 2, LIFT-TRNING TO SCAR/RLD;

11-12 BACK 3; BACK 2, LIFT-TRNING TO BJO/LOD;

13-14 FWD 3 TO CP/LOD; FWD WALTZ TO CP/WALL;

15-16 TWIRL VINE 3; THRU, SD, CL;

PART B

1-4 LEFT TRNING BOX (BFLY/WALL);;;;

5-8 BALANCE L & R;; WALTZ AWAY & TOG;;

9-12 SOLO WALTZ TRN;; TWIRL VINE 3; MANV;

13-14 2 RIGHT TRNS (CP/WALL);;

INTERLUDE

1-4 BALANCE L & R;; TWIRL VINE 3; PICKUP, SD CL;

ENDING

1-5 2 LEFT TRNS;; HOVER; THRU, SD, CL; DIP BK, TWIST & HOLD;

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PARADISE RUMBA

Rosina & Rick Wagenhoffer, 6 Armand Place, Valhalla, NY 10595

RECORD: Roper 268A (Stranger In Paradise)

FOOTWORK: Opposite except as noted **SPEED:** 42 rpm or to suit

PHASE: III + 2 (Latin Whisk, Aida) **RHYTHM:** Rumba

SEQUENCE: Intro-AB-AB-A-Ending

INTRO

- 1-4 BFLY/WL WAIT 2 NOTES & 2 MEAS;; 1/2 BASIC; CRAB WALK 3;
- 5-8 TWRL/VINE 3; FENCE LINE; NY IN 4; NY PT;

PART A

- 1-5 BASIC;; HAND TO HAND; CRAB WALKS;;
- 6-9 AIDA; RK 3 TO FC; CUCH; 1/2 BASIC;
- 10-13 UNDERARM TRN; LARIET;; 1/2 BASIC;
- 14-16 CRAB WALK 3; TWRL/VINE 3; FENCE LINE;

PART B

- 1-4 TIME STEP 2X TO HANDSHAKE;; SHADOW BREAKS 2X;;
- 5-8 BREAK BK TO FC LOD; PROG WALK 3; CIRCLE AWAY & TOG;;
- 9-12 CUCH; SD WALK 3; LATIN WHISK; THRU SD BEH FAN;
- 13-16 BEH SD THRU FAN; FENCE LINE; NY IN 4; NY PT;

ENDING

- 1-2 FENCE LINE; LUNGE THRU & HOLD; ■

EASY LEVEL

BOB HOWELL



Phyllis spent part of May at the Decorative Artist's National Convention in Nashville, TN, supposedly painting, but I guess took a break to do some dancing. She came home with the following Solo/Line dance and thought that it was yet another version of the Electric Slide. I'm going to call it - - -

PHYL'S ELECTRIC SLIDE

Formation: Solo. No partners necessary

Music: Mercury 866 522-7, Achy Breaky Heart, Billy Ray Cyrus or Box Car Blues

Routine:

Counts:

- 1-4 Vine right and clap
- 5-8 Vine left and clap
- 9-10 Slow step forward on R- clap
- 11-12 Slow step forward on L- clap
- 13-16 Back up R-L-R- hold
- 17-18 Shake it forward, (Wt on L)
- 19-20 Shake it back, (Wt on R)
- 21-24 Shake it all around like that (1/4 turn right with L-R-L [1 ct each] & a quick R-L on ct 24.)

Round Dance with Ralph & Joan Collipi

Oct 20 - 22 Tumbling Leaves Festival - Bennington College,
Bennington, VT. Several national callers
Mindlin's and Collipi's on Rounds.

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Ralph & Joan Collipi, Round Dance Leaders

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Tom Sellner of Silver Springs, MD shared a quick-teach routine with me during one of the one-night-stand sessions at CALLERLAB last spring. He has named it ---

TOM'S CIRCLE

Formation: Single circle of couples, facing corner to begin.

Music: Any 32 bar tune, but Tom enjoys using Summertime Dream

Routine:

Counts:

- 1-8 With the corner Do-Sa-Do
- 9-16 Same lady two hands around. (Get ready for the heel and toe)
- 17-24 Heel and toe, in you go, Heel and toe, out you go
- 25-32 Heel and toe, in you go, Heel and toe, out you go
- 33-40 Do-Sa-Do
- 41-48 Same lady swing, (Put her on the right)
- 49-56 Circle left
- 57-64 Circle right

Bob Brundage, who now resides in Albuquerque, NM had lunch a month or so ago with a lady that used to dance to his calling in the 1950s and shared a magazine from VT, March 1955 which featured a square dance involving 12 people. In this same magazine was a joke that is as funny today as it was a half century ago. Enjoy the joke first and then I'll share the dance with you.

Old Sam, 82 and his partner Julie, 76 were really going to town at an old-fashioned square dance. Swinging round and round for a while, Julie says "Sam, you'd better swing the other way for a while", Sam says, "Don't tell me you're getting dizzy so soon Julie" and Julie replies, "No Sam, you're unscrewing my wooden leg". I laughed till I cried.

Now for Bob's offering. It is called ---

THE TWELVE REEL

Formation: Four men, each with two partners standing in a square, a man and two ladies in each position.

Music: "Russian Cavalry is suggested - or any Reel or Jig played twice through. For a record, Pinewoods Players "Sicilian" or "Circassian Circle" will do.

Routine:

Meet and Trade - Head men link arms with partners and the "trios" advance and retire. Advance again and the ladies change places with the opposite lady and fall back with opposite man. Side "Trios" do the same. Heads and sides repeat to places.

Dance Round - Head men take right hand partner and chassez round inside of the set in a counter-clockwise direction and leave the lady in the left hand

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Jerry Mitchell

lady's place while this lady crosses over to the right hand lady's place (4 meas.). Side men then dance in the same way with their partners.

Basket Swing - All "trios" form baskets and pivot swing.

Circle - All join hands and circle left once around to places. (8 measures)

Note: The magazine was 'Sashay' Volume IV - Number 4, Vermont's Country Dance Magazine.

From Wichita, KS, LuAnna Peck shared this contra with me. Although this is one of LuAnna's first attempts at choreographing a contra, she is not new to contra dancing. We danced together many years ago when she was a teenager at many of the Lloyd Shaw Fellowship weeks. She was one of Dorothy Shaw's favorite kids. The name of the dance is - - -

LUANNA'S SURPRISE

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

Music: Any 32 bar tune

Routine:

- A1 Dosado below
Actives star right
- A2 Go down the outside around two
Up the center and cast off
- B1 Ladies chain
Left hand star
- B2 Back by the right
Circle RT. 3/4 and California Twirl

Note:

Her comments were cute: Actives starring leads into next figure with ladies flaring, turning left, it's pretty.

The ladies only chain once..

Left hand stars work perfectly after a ladies chain since the left hands are together after a courtesy turn.

There's that "how did I get here" surprise after the California Twirl, a move I think is always fun. 🍀

Don't tell us that worry doesn't do any good. We know better.
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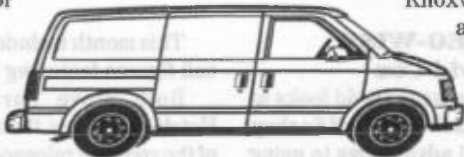
Bill Volner is On the Road Again

Caller, Bill Volner wants his friends and new dancers to know that he is traveling once again. Bill has been calling square dances for 30 years and at one time called regularly for seven local clubs. Bill also teaches new dancers, Plus, Advance and Challenge

Bill has called for many club dances, special dances, and festivals in most of the United States. Some of these locations include Washington, DC; Gettysburg, PA; Baltimore, MD; Natural Bridge, VA; Belleville, IL; Chattanooga, TN; Mesa, AZ; Silkeston,

MO; Birmingham, AL; New Orleans, LA; Shelby, NC; Mobile, AL; Akron, OH; Norfolk, VA; Little Rock, AR and

Knoxville, TN. He has also been on the staffs at Fontana Dam Village *Rebel Round-up* and in Chattanooga, TN.



Bill has called for more than fifteen National Square Dance Conventions, held Advance Workshops, served as M.C. and Asst. M.C., on panels and conducted caller seminars.

You can contact Bill by writing to him at Bill Volner, PO Box 77, Miller City, IL 62962 or call him at 618-776-5616.

More Baltimore 2000!



Pat, Roger & Kathy Wright and Ed

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

In this month's issue David looks at the under used **Basic** call, *Half Sashay*. There are several advantages to using *Half Sashay* instead of *Rollaway* with a *Half Sashay*. It has the potential to be smoother in some situations and less disorienting for the dancer who is NOT being rolled away.

The **Mainstream** section features *Wheel Around*, in conjunction with *Walk and Dodge*, which dances very smooth.

The choreography used in the **Plus** section is another seldom used call: *Crossfire*. If we as callers will call all the calls on the advertised program, the dancers will then become more accustomed to dancing the calls, and become more proficient at executing them.

In the material in the **Advanced** program, a couples choreography is the theme concept this month.

The **Hoedowning** section, David starts a series on what makes choreo difficult, and how difficult is difficult. This month's article includes: 1) Calling a call the dancers have never heard before; 2) Calling an unfamiliar call; 3) Calling a known call from an unfamiliar formation; and 4) Calling a known call from an unfamiliar gender arrangement. The article will be continued in next month's issue.

This month includes several singing call figures featuring *Peel the Top*.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records. Steve's e-mail is: turnertempos@bigpond.com The e-mail address for David Cox is sdcaller@ozemail.com.au

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 discusses how to adapt your singing call figures to the programs you are calling to. This can be the first night of a class all the way to an experienced group of dancers.

Corben 'Cory' Geis shares some of his ideas for those callers planning on teaching square dancing in the schools, ranging from the first and second graders, all the way to high school and college. For mor information on getting materials for the school programs, you can write: *Square Dancing For Kids of All Ages*, 560 Maple Tree Crescent, RR 1 Fraserville, Ontario, Canada K01 1V0.

Several pages of choreography are included in this issue, including contributions from Walt Cole and Don Taylor. Included in this section is a *Pot-pourri of Singing Calls*.

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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.

Calvin Campbell fills in for the vacationing Don Ward this month in the DANCING CONTRA section. He includes some dances from the publication "Dancing for Busy People". This publication is the most comprehensive reference for fun level programs, and can be used for Party Dances and One Night Stands.

In the Workshop ideas section this month, John looks at calls that are used at the Challenge programs. These are Swing the Fractions and Chase Your Neighbor. Although these calls are from a higher program, they can be used as workshop material at the Plus program with little problem.

The Basic Program call featured is Box the Gnat. This call is equivalent

to Pass Thru and U-Turn Back. Recycle is the **Mainstream Program** call of the month. The most standard usage of the move is from a standard wave with the boys on the end and the girls in the center. This month for the **Plus Program** John explores the call Extend. At Mainstream this call is limited to being called from only the ¼ Tag Formation, but at the Plus program it is allowed from many more formations and can result in some good choreography for your dancers.

The **Advanced and Challenge Supplement** includes: Explode and (Anything); Recycle (facing couples); and Circle By...

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

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Take a  at what is just released...

Here are some of the dances shown and taught at the Baltimore 2000 National Convention. We did not include in the review dances we have listed in previous issues.

Alacazam

Phase III +2 (pretzel turn & chicken walks) - Two Step/Jive - Solid Gold 905 or SP (flip of Ritzy Quickstep) - A & L Nelson. Excellent phase III routine. Intro and part of the ending are 2 step. The rest of the routine is jive. It has triples, crab walks, right turning fallaway, and step kicks all in the right places.

All Over Again

Phase II +2 (Whisk & Over spin turn) - Waltz - Arista AS 2166 or AS 12536 - I'd Love You All Over Again by Alan Jackson - L & D Hickman. Nice CW beat, easy Phase II and includes twinkles and California Twirl.

All That Jazz

Phase V - Foxtrot - STAR 133A - D & J Sechrist. This was our "favorite" at the convention. A show-stopper. Has open fence lines, step kicks, basic phase III/IV foxtrot figures. Outside Swivels and lady flicks. Shimmy shakes. Some of the dance is done open and side by side and timing is what makes this a Phase V. This is a Winner.

All To Myself

Phase VI - Foxtrot - STAR 134 - J & B Bahr. The routine is for the experienced dancer. Figures included are double reverse, back three step, promenade weave. Quick outside spin, three fallaways. Nice music and dance flows beautifully.

The Clowns

Phase IV - Rumba - STAR 108B - J & J Carnevale. We like the choreography very much on this routine. All phase III/IV rumba figures, but done with nice interruptions, such as a caress to a fan. Also contains a develop, and a back wheel. We urge you to purchase this one.

Combo Cha Cha Cha March 99

Phase III +2 (umbrella trns & aida) - Cha Cha - STAR 127 - L & M Clark. Great Cha Cha music. Chase 1/2 to tandem, and a modified traveling door. That is the only surprise in this routine. Nicely done.



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Flight of the Butterflies

Phase III - Waltz - Blue Ribbon 1025 - E & E Haynack. Straight forward waltz, no surprises.

For Those Who Are Young

Phase IV +2 - Waltz) - Spec. Press. - J & K Herr. Another favorite of ours shown and taught at the National. The music is beautiful and the dance is beautifully choreographed. Figures included quick diamond turn 4, modified in and out runs, develope, vien. turns. Another winner.

Lollipops and Roses

Phase II+1(Hover) - Waltz - Roper 275B - B & R Maguire. Excellent phase II waltz. Has dip back, quarter turn in measures 5 thru 16. Ending is wrap the lady dip back and hold.

Look At Me

Phase III+2 (change direction & outside change) - Foxtrot/Jive - Special Press - K & J Read. Though this is phased at a III, it dances much higher. Cross check, underturn manu, step kicks, point steps, kick ball changes. Good dance, good music.

Love Is Blue

Phase IV +2 (natural open. Outs & Sweethearts) - Rumba - Roper 251-A - F & C Valenta. Shadow crab walks open up this routine. Natural opening out to a spot turn (has option to a double spiral). Modified hockey stick, cross body, double serpiente. A lot of this routine is done in open. We like this one very much also.

Que Sera Sera

Phase II +1 - Waltz - Roper 273-B - D & J Emory. Nice Phase II waltz, pure vanilla.

Return My Love Bolero

Phase IV+1(Half Moon) - Bolero - Roper 124 B - R & J Williams. Choreographer suggests you slow down to 43/44 rmp's. This is a lovely bolero and as we have said before bolero is here to stay. U/a turn, fence line with arms, wrap the lady wheels, unwrap to a hip lift. It also has back contra rocks, which we liked very much. Your groups will enjoy this routine.

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Sheik 2000

Phase II+1 (Fishtail) - Two Step - Hi Hat EN 046 - R & K Wright. What a nice job they did writing to this great music. All straight forward. Part C has Charleston sequence.

Waltzing In Blue

Phase III+2 (Drag Hest. & Dia. Turn) - Waltz - Hoctor 1634 Lady In Blue - J & C Vincent. Drag Hesitation, solo roll in 6, cross hovers, and locking steps. Very useable waltz.

San Francisco

Phase III+2 (dia. trns & open telemark) - Foxtrot - Roper 288 - M Molitoris & M Callahan. Good introduction to Phase III figures in the Foxtrot rhythm.

My Three Penny Waltz

Phase III+ 2 (Dia. Trns & Telemark) - Windsor 4537B - D Sanders. Good music, nice easy Phase III waltz that can be done on cues.

Peg Of My Heart

Two Step - Phase II+1 (Fishtail) - Windsor 4749, 4797, 4533 - D. Sanders. Good music and a vue and cue.

Sealed With A Kiss

Phase III+2 (hip rocks & left Pass) - Bolero - Epic 15-2319 by Bobby Vinton - B & A Hamilton. Looking for an introduction to bolero, this is a good routine to use. Figures flow well and routine is short.

Somebody To Believe In

Phase II+1 (Fishtail) - Two Step - Lamon 10183 - N & D Baldwin. Vue and cue, one you could carry in your record box.

Slow Boat To China

Phase II - Two Step - Grenn 17252. Easy two step has a modified traveling box. Other than that a nice two step.

*We have a correction to make on one of our reviews. In the dance *Man I Feel Like a Jive*, we listed the wrong choreographer. It should be G & S Rotscheid. Thanks Susie for bringing that to our attention.*



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Q: What do you get from a pampered cow?

A: Spoiled milk.

RHYME TIME

Have You Ever...

Have you ever watched kids on a merry-go-round,
or listened to rain slapping the ground?
Ever followed a butterfly's erratic flight,
or gazed at the sun fading into the night?

You better slow down, don't dance so fast,
time is short, the music won't last.

Do you run through each day on the fly,
When you ask "How are you?" do you hear the reply?
When the day is done, do you lie in your bed,
with the next hundred chores running through your head?

You better slow down, don't dance so fast,
time is short, the music won't last.

Ever told your child, we'll do it tomorrow,
and in your haste not see his sorrow?
Ever lost touch, let a good friendship die,
cause you never had time to call and say "Hi?"

You better slow down, don't dance so fast,
time is short, the music won't last.

When you run so fast to get somewhere,
you miss half the fun of getting there.
When you worry and hurry through your day,
it's like an unopened gift thrown away.

Life is not a race, so take it slower,
hear the music before the song is over.

Source Unknown

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*PATRONIZE OUR ADVERTISERS
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AMERICAN SQUAREDANCE MAGAZINE.*

By Patrick Demerath

*Professor of Marketing and Management
Member American Callers Association*

American Callers Association Responsiveness and Reality in Square Dance Lessons

The American Callers Association (ACA) was founded with the thought in mind that dancers, clubs, and callers are under too much stress attempting to recruit, teach, and graduate dancers. Students come to an open house and enjoy the evening, sign up for lessons and then learn later that it might take up to two years before they can dance with the majority of the rest of the dancers.

ACA used a nationwide scientific survey to determine what Mainstream and Plus program calls were being used and which calls were not being used. Using the survey data ACA created a one level program, which included the highly "utilized" calls from the Mainstream and Plus programs. Calls from both programs that were not called at all or with some frequency were not included in the twenty-week, two hours per week, lesson program.

ACA's philosophy was to create a solid dancing program with one level throughout the square dancing world. The program is working very well. Callers appear to be satisfied with the program.

ACA is dedicated to the promotion and safeguarding of the square dance activities and to creating a one-level dancing program which would bring in new

dancers, retain them, and prepare them to dance with their friends in a time period as short as twenty weeks of instruction. This program is also intended to end the separatism and segregation of the Mainstream and Plus dance levels. ACA members who have used it over the years have found it to be very successful, and popular.

Our membership and square dancing friends throughout the world have asked the Board of Directors to consider a second version of the program for clubs who have combined their dancing and lessons into one package. In fact, many of the clubs have done this already. This combination was driven by economic necessity and declining membership.

The ACA combined dancing and teaching program has the same number of movements as the 2000 program but extends the number of lessons from 20 to 30 weeks of 1-1/2 hour sessions taught in conjunction with the club dances. This will work for some clubs that cannot afford to have classes on separate nights. Even though the amount of teach time is extended by ten weeks, the cost of lessons will be less and this is what many clubs have to do.

A chronological list is available on

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CK-140 CITY BLUES (Original by Bill)

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Callers and clubs are encouraged to print out the ACA one-floor concept dance program, which includes the updated list of calls and a lesson program for both of the ACA one-floor unity concept versions. This new modified version of the 2000 Combined Dance and Lessons was requested by you, our members, and dancers based upon the current reality of your dancing situations throughout the world. ACA con-

tinuously pledges to accommodate the needs and desires of the members and the square dancers throughout the square dance community. We are pledged to remain responsive to your needs and situations and the needs of your clubs and dancers.

For more information on the American Callers Association, please call 256-383-7585; Fax: 256-383-7583; Web Page: www.americancallers.com. We would love to hear from you and be of service to you.

Some people are in debt because they spend what
their friends think they make.

SQUARE DANCE HISTORY WAS MADE!

*Susie & Gert-Jan Rotscheid
The Netherlands*

On June 3, 2000 square dance history was made in Sweden. But let me back up a bit and give you a little background. The event was the European SD Convention, held June 2, 3 and 4. This is a convention that is organized once every two years by a different European SD/RD Organization.

The upcoming organization puts on a little "show" at the convention preceding theirs. This gives them a chance to announce anything special and to attract more attention. When the Swedish organization made their announcements 2 years ago, there was no mention of round dancing at all. We know that the constitution of the Swedish SD Organization states that they will not allow round dancing at a square dance event, so we went to the club that was handling the program and asked them if there would be rounds, and they said that as far as they knew, "No." (As far as we know, the Swedish Organization is the only country-wide organization that has put a negative stipulation in their constitution discriminating

against round dancing, which is a part of the square dance family, and actually forbidding round dancing at a square dance event.)

Needless to say, this triggered a lot of emotions within the other European organizations, where a combined program is the norm for a major event. With encouragement from us, and lots of work from the Swedish cuers, especially Åke and Brigitte Grahm, and the Swedish RD Organization, and the full support of the other European organizations, RDing was finally approved for the program - BUT then to be organized by the Swedish Round Dance Organization instead of the hosting club, so it was to be like a separate special at the same location.

The hall that was delegated to the round dancers was a hot, small hall in the basement, but we did get lots of people who came to watch and see what RDing is. (While we were there we talked to some Swedish dancers that had never even heard of RDing - and no wonder if it is not allowed at any SD event!!)

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Now, just how was history made that day? There was an hour of cuers from the floor, and we had the privilege of having a cuer from The States participating, Sylvester Nealon from Los Angeles, CA., who cued a tip for us. The atmosphere was great, and he was wonderful! In talking to Sylvester previously, we saw that he had on a CALLERLAB badge, so we knew that he was also a caller, and that he wouldn't mind calling a tip either. We asked the round dancers if they would like for him to call a square dance tip - we told them that they might not allow round dancing at a square dance, but

that doesn't mean we can't have square dancing at a round dance! The dancers were quite enthusiastic about that. Sylvester called a really fun square dance tip. **So, for the first time in Sweden, they had rounds and squares in the same hall at a special dance!! Swedish SD/RD history was made!!**

We hope that this will set an example to the Swedish SD Organization, and that maybe they will change their constitution. In two years this convention will be sponsored by the Danish Organization, and we have already been assured that we will not encounter the same problems. 🍀



**Randy Dougherty,
Ellen & Larry Cole
and Pat**

CALLERLAB Convention - Chairmen, Larry Cole

UNITY

Good evening Ladies and Gentlemen and thank you for attending this the 27th Annual CALLERLAB Convention.

Protocol would necessitate a more formal greeting than I just practiced. Words like ladies and gentlemen and partners of CALLERLAB, members and partners of the Board of Governors, and Honored Guests would be traditional. However, that fractures us down into three separate groups. I could go even further and divide us as to CALLERLAB, ROUNDALAB, Legacy, National Executive Committee and many more. All of them so very important. Likewise, that only alienates us even more and defeats the message I wish to share tonight. I'll get to that message in a moment, but first a word about the goals of CALLERLAB and the Foundation for the year ahead.

Within CALLERLAB, the Issues Committee, with Mike Seastrom as chairman, has done an outstanding job in defining many issues in the square dance activity that CALLERLAB should address. These issues have been passed on to the respective committees and should be receiving proper attention at this time. The Past Chairmen Committee is charged to monitor and encourage progress along these lines.

The Program Policy Committee, under the leadership of Kip Garvey, has labored relentlessly, and sometimes thanklessly, in their quest to develop a long range blueprint to change our entry level programs. Their

objective is to make it easier to become a square dancer. It would appear that



this would be a simple procedure. However, nothing is farther from the truth, it is a gigantic undertaking. I urge every member of CALLERLAB to find a method to catapult this vital project forward.

The Foundation continues to be involved in a Marketing Campaign. We are working closely with Jim Hensley of Creative Marketing Services and have completed an internet survey about the square dance activity. A focus group survey is being prepared and should be implemented shortly and additional fund raising efforts are forthcoming. The Foundation thanks everyone that has contributed time and money, thus far, and asks that you continue your support.

We seek to toil persistently with Jim Hensley toward the marketing goal we all envision.

I planned for my time with you to be short this evening as is the theme of my message. Now in closing I offer the thoughts I wish to share. It is one word "Unity." A very unassuming, insignificant petite word that means so much. Unity, I searched my computer for

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unity and it gave me two responses. Oneness and harmony. It is logical that there must be, within unity, oneness and harmony. I returned to the computer and queried oneness and harmony. In the blink of an eye I received solidarity and togetherness as synonyms for oneness. Unity has now expanded to include oneness harmony-solidarity, and togetherness. I made a couple more passes at harmony and was led to compatibility and understanding. The key words are now unity-oneness-harmony-solidarity-togetherness-compatibility, and understanding. Do we realize what power this group could have if we

embraced these words and lived by them? Ladies and gentlemen, no one person among us has the power to return the square dance activity to prominence. I ask and invite all dancers, cuers, prompters, callers, national organizations, state organizations, local organizations, and all of us to take up the sign of unity and work together. Please join in and help the Foundation with the Marketing Campaign. Square dancing needs you.

Marketing is The New Frontier. United we stand divided we fall. Thank you for your time.

*Larry Cole
Chairman of the Board*

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



I can't believe it is September already, time to get back to school, teach dance classes, and get ready for some fun dancing in the new season. I know we all had our problems at time in school so I picked the following dance in memory of my school time. It was sent to me by Ron Black from N. Hollywood, California. It is an easy dance with a new "Twist" to it.

Enjoy

MISBEHAVIN

Choreographed by Ron Black

4 Wall Line Dance Level: Beginning

Arron Tippin's I Miss Misbehavin (62131-7) Beats: 32

Heel Splits

1. On balls of feet fan heels apart
2. Close heels
3. On balls of feet fan heels again
4. Close heels

Heel and Toes To Right

5. Shift both heels to right
6. Shift both toes to right
7. Shift both heels to right
8. Shift both toes to right

Heel Splits

9. On balls of feet fan heels apart
10. Close heels
11. On balls of feet fan heels again
12. Close heels

Heel and Toes To Right

13. Shift both heels to right
14. Shift both toes to right
15. Shift both heels to right
16. Shift both toes to right

Charlestons

17. Step fwd on right
18. Kick Left
19. Step backward on left
20. Touch right
21. Step fwd on right
22. Kick Left
23. Step backward on left
24. Touch right

Grapevine Twist To Right/Turn

25. Step right foot to right
26. Cross Left behind left
27. Step Right foot to right (Turning 90° to right)
28. Brush Left foot against floor

Grapevine Left and Step

29. Step to left with Left foot
30. Cross Right foot behind left foot
31. Step Right to left side
32. Step Left foot next to Right foot

Begin again

SO YOU WANT TO BE A CALLER

LARRY COLE



Hello everyone. Wow, if you missed the 49th National Square Dance Convention in Baltimore you missed a great time. All the folks working on the 49th did a fantastic job. The convention center was really nice and the sound was excellent. I would like to thank Dick and Linda Peterson and Rolle and Marian Williams for allowing me to be a part of their closing ceremonies on Saturday night. I had a wonderful time.

Ellen and I attended a dinner hosted by the National Executive Committee (NEC for short), these are the folks who have served as General Chairpersons of past National Conventions. We enjoyed sharing with them and wish to thank the NEC and the United Square Dancers of America for their generous contributions to the Foundation for the Promotion and Preservation of Square Dancing. The marketing plan continues to gather steam - for more information contact the CALLERLAB home office.

You may wonder why I include material in this column like that above. It is because I believe that being a caller requires attention to much more than just calling a dance. We must all work to promote this great activity. The best caller in the world is useless without dancers.

That being said I wonder if you have ever had "one of those days?" One of those days when everything went

wrong. One of those days when you smashed your finger, had a flat tire, got lost (because you wouldn't take your partner's directions) or had all your calling equipment stolen. Well, let's face it we all have one of those days every so often. How then, do we call a good dance when everything has gone wrong all day? It is a given that you will miss the corner, get lost in the singing call, call right and left thru from lines back to back or some other silly thing. What amazing bit of knowledge will save us? Which extraordinary system of calling will make us appear wonderful? The same system that helped us as beginning callers - BACK TO THE BASICS. It is simple just back off and call what you know. Don't try to wow the dancers when your head is not clear. Call a couple tips of singing calls and let them sing along. Back to the basics - slow down - enjoy yourself and you can circumvent the "one of those days" syndrome.

Happy calling.

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"



This is an age in which everything is controlled by switches,
except for children.



Square Dancing but Not Alone

In the thirty-five years my wife and I have been square dancing, we've seen many changes. The most troubling one is the precipitous decline in the number of people involved in our recreation. Much has been written about this in these pages - much that I agree with, but I won't repeat the points already made. Instead, I have just been reading about a new book that, I think, helps us to understand part of what has happened in the square dancing community. Robert D. Putnam has written *Bowling Alone: The Collapse and Revival of American Community* (Simon and Schuster, 516 pages, \$26). Because Putnam recently took part in a Hartford (Connecticut) forum, his ideas made our local paper, the *Hartford Courant*.

According to *Courant* columnist Tom Condon, Putnam "discovered that bowling is still popular but bowling in leagues has dropped precipitously. The point is that we're not doing things together anymore." Condon goes on to say, "For the first two-thirds of the 20th century, Americans joined clubs, socialized, voted, and generally participated in civic life. Then we stopped. The folks born before 1940 keep active, but the Boomers and Xers didn't pick up the habit. Club participation has

dropped 60 percent from 1975 to 1998. At this rate, many clubs will cease to exist in 20 years."

I'm sure you're saying, "Yeah, tell me about it." To square dancers, this sounds very familiar, except that in our case many clubs have already ceased to exist. My wife and I have belonged to two clubs so far, and both have folded because of a lack of people. Now we face a longer drive to the next nearest club.

In an interview with the *Courant*, Robert Putnam said, "Culprit No. 1 is entertainment television. It's the single most important factor, although it accounts for only about 25 percent of the decline." He points out that older people, not having grown up with television, "decide what to watch and then turn on television. People younger than 50 tend to do the other, as habit." Another culprit, he adds, is urban sprawl. "Every 10 minutes of additional commuting time cuts all forms of civic engagement by 10 percent. Ten minutes more commuting time means 10 percent less churchgoing, 10 percent fewer dinner parties, 10 percent fewer club meetings, 10 percent fewer dinners with your family, etc." And there are several other causes.

Interestingly, if we go back one

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hundred years to the late 19th century we find exactly the same thing taking place in the aftermath of the Civil War - symptoms of a social - capital deficit. But it didn't last. Between about 1890 and 1915 "most of the major civic institutions in American communities today were invented- the Boy Scouts and the Red Cross and the League of Women Voters and the NAACP and the Girl Scouts and the 4-H and the Kiwanis Club and the Knights of Columbus and Hadassah and the Rotary and most labor unions and the Teamsters."

Oh, there are signs of vitality in today's America. Putnam's book was reviewed by Biola University professor Robert Wuthnow in the June 12 issue of *Christianity Today*. He maintains that our social connections are changing rather than simply weakening. Most of us, he says, are volunteering more than ever before. Nonprofit organizations have grown by 500 percent since the 1960s. People are joining small groups and supporting community service projects.

At a time when some high schools are already requiring volunteer work

for graduation, Putnam asks us to encourage young people to be as civic-minded as their grandparents, to put more priority on the family, to interact with neighbors, and to participate in our communities. After all, studies have shown, says Tom Condon, that "people are significantly healthier and happier when they're connected to others." Square dancing is one of the greatest ways to get connected. It wouldn't be any less fun if behind it was a purpose of helping people socially. One of the social ills of our times, for example, is the weakening of marriage. Yet a square dance program, properly conducted, can be a great marriage builder. I can even envision churches and synagogues sponsoring clubs as a part of their "marriage encounter" emphases. There are many other possibilities. Let's not give up on square dancing. It, too, may need to make some changes; but, who knows, it may in the long run turn out better than ever because it will meet a need-not just for fun, not just for exercise, but also for community.

Dick Pierce
Bloomfield, CT

CORY-OGRAPHY **in the** **CLASSROOM**

by Corben 'Cory' Geis

**MUSICAL SELECTIONS FOR
THE SCHOOL STUDENTS**

Selecting music is a very big part of any successful dance program in the classroom. A lot of callers tend to take all pop music for the kids to enjoy. Be careful. I believe that the caller should carry a variety of music and dances into the schools.

Don't forget about the teachers who usually participate either by dancing or watching. Throw in some music from the 60's and 70's too. A potpourri of singing calls will just add to the caller's overall showmanship. Show tunes are nice.

Making the dances a group sing-along or karaoke party is a lot of fun. Some callers tell me that they only do patter hoedown in the schools and refrain from the singers. No way!

Introduce the students to the singing calls the first time you go in. Choose records with great music and familiar titles. Here are some titles and labels I like to use.

- Pink Cadillac - Red Boot
- Take Me out to the Ball Game - Circle D
- Volcano - Mountain Recordings
- Disney Medley - Global
- Flintstones - Silver Sounds
- Let's Twist Again - Hi Hat
- Devil Went Down to Georgia - Chaparral
- The Lion Sleeps Tonight - Chicago Country
- Rock this Town - Royal Records
- Old Time Rock N Roll - Rhythm Records
- Witch Doctor - Blue Star
- Long Tall Texan - ESP

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SEE PAGE 77 FOR SUBSCRIPTION FORM.



Country Kitchen

By Louise Harrop



Peach Upside-Down Cake

6 large fresh peaches
2/3 Cup brown sugar
2 Tbsp. unsalted butter
1 Cup all purpose flour
1 tsp. baking powder
1/2 tsp. baking soda
1/2 tsp. cinnamon
1/4 tsp. salt
1 Tbsp. canola oil
1 egg
1 tsp. vanilla extract
1 tsp. almond extract
1/2 Cup lowfat buttermilk

Preheat oven to 375°. Bring a large saucepan of water to a boil. Score the stem end of each peach and place the peaches in the boiling water. Boil for about 1 minute, or until the skins soften. Transfer to a bowl of cold water to cool, then peel, halve and pit the peaches. In a 9 inch cast-iron skillet, combine 1/3 cup of the sugar with 1 Tbsp. of the butter. Cook over medium heat for 3 to 5 minutes, or until the sugar begins to melt. Add the peaches to the skillet, cut side up, in one layer (the fruit should fit lightly). Remove from the heat and set aside. In a large bowl, combine the flour, baking powder, baking soda, cinnamon and salt; set aside. In a large bowl, with an electric mixer at medium speed, beat the remaining brown sugar and butter with the oil until combined. Add the egg,

beating until smooth, then beat in the vanilla and almond extract. With the mixer at low speed, add the buttermilk and the reserved flour mixture, beating until just incorporated. Spoon the batter evenly over the peaches in the skillet, place the skillet in the oven and bake, uncovered, at 375° for 20 to 25 minutes, or until a cake tester inserted in the center of the cake comes out clean. Cool on a wire rack for 3 to 4 minutes. Loosen the edges of the cake with a knife. Invert onto a serving plate and serve.

Peach Pie

10 fresh peaches, pitted and sliced
1/3 Cup all purpose flour
1 Cup brown sugar
1/4 Cup butter
1 recipe pastry for a 9 inch dbl crust pie

Mix flour, brown sugar and butter into a crumb stage. Place one crust in the bottom of a 9 inch pie plate. Line the pie shell with some sliced peaches. Sprinkle some of the butter mixture on top of the peaches, then put more peaches on top of the crumb mixture. Continue layering until both the peaches and crumbs are gone. Top with the remaining pie crust and flute the edge. Bake at 350° for 45 minutes or until the crust is golden. Allow to cool before slicing. Best when eaten fresh.

CREATIVE CHOREOGRAPHY

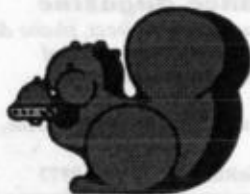
LEE & STEVE KOPMAN



Hi to all. This month, let's look at the call RUN. These sequences are not your run of the mill figures. Hopefully, we are giving you some ideas you hadn't considered.

- 1. HEADS pass the ocean**
extend
explode the wave
centers run
{ NEW } CENTERS trade
star thru
CENTERS square thru but on
the 3rd hand [slide thru]
Your home
- 2. Heads 1P2P**
pass thru
centers run
{ NEW } CENTERS chase right
ENDS pass thru
girls trade
CENTERS ONLY, boys run
ends fold
zoom
CENTERS swing thru
extend
scoot back
extend, right and left grand
(1/4 promenade)
- 3. SIDES star thru**
double pass thru
boys run
circulate
boys trade
circulate
boys run
- CENTERS square thru 3**
LEFT swing thru
explode square thru 2
right and left grand
(At home)
- 4. SIDES star thru**
double pass thru
centers in
centers run
{ NEW } CENTERS hinge
ENDS touch 1/4
GIRLS pass thru
If you're looking out cloverleaf
Centers wheel and deal
& lead right
swing thru
circulate 1-1/2
right and left grand
(At home)
- 5. HEADS square thru 4**
SIDES roll away
swing thru
girls run
chase right
girls trade
square thru but on the 4th hand
LEFT allemande
(1/2 promenade)

6. **SIDES square thru 2**
 touch 1/4
 girls run
 pass thru
 centers run
NEW CENTERS (trade & roll)
ENDS star thru
 trade by
 pass to the center
CENTERS slide thru
 at home
7. **Heads 1P2P**
 square thru 3
 centers run
NEW CENTERS chase right
ENDS circulate 1-1/2
 & when you meet hinge
 girls run
 square thru but on the 3rd hand
 right and left grand
 (7/8 promenade)
8. **SIDES square thru 3**
 separate around 1 to a line
 pass thru
 centers run
NEW CENTERS California twirl
 box the gnat
 fan the top
 swing thru
 circulate 1-1/2
 right and left grand
 (At home)
9. **HEADS lead right**
 centers in
 centers run
 touch 1/4
 circulate
 girls run
 touch 1/4
 boys trade
ENDS face in
 at home
10. **SIDES right and left thru**
 & lead left
 veer right
 centers trade
 centers run
 fan the top
 recycle
 right and left thru
 & dixie style to a wave
 trade the wave
 scoot back
 right and left grand
 (3/8 promenade)
11. **HEADS square thru 2**
 touch 1/4
 girls run
REVERSE flutterwheel
LEFT touch 1/4
 circulate
 boys run
 single circle to a wave
LEFT swing thru
 right and left grand
 (3/8 promenade)
12. **SIDES pass the ocean**
 extend
 centers trade
 centers run
NEW centers trade
 centers run
LEFT swing thru
 explode the wave
 wheel and deal
 dixie grand
 left allemande
 (1/4 promenade)



13. Heads 1P2P
 pass thru
 boys run
 scoot back
 CENTERS trade
 centers run
 1/2 tag
 scoot back
 right and left grand
 (7/8 promenade)
14. SIDES star thru
 double pass thru
 centers in
 centers run
 { NEW } CENTERS hinge
 ENDS LEFT touch 1/4
 CENTER 6 circulate TWICE
 boys run

- CENTERS wheel and deal
 & swing thru
 extend
 spin the top
 recycle pass thru
 wheel and deal
 CENTERS square thru 3
 left allemande (1/4 promenade)

15. Heads 1P2P
 pass thru
 girls run
 centers trade
 LEFT swing thru
 boys run
 square thru 3
 Face your partner
 right and left grand
 (7/8 promenade)

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If You've Got the Money, Lipscomb	GMP 307
Lazy, Hazy, Crazy Days of Summer, Hotchkies	
.....	PIO 136
Sail Away (Repress), Driver	RR134

THE KOREO KORNER

STEVE KOPMAN



This month let's expand on the call RUN and use the *CROSS RUN* in some simple but interesting figures.

**Heads IP2P
right and left thru
dixie style to a wave
centers cross run
THEN:**

1. scoot back
right and left grand
(3/8 promenade)
2. explode the wave
chase right
cast off 3/4
right and left grand
(3/8 promenade)
3. { NEW } centers trade
recycle square thru 3
left allemande
(7/8 promenade)
4. explode the wave
bend the line
pass the ocean
scoot back
right and left grand
(7/8 promenade)
5. linear cycle
touch 1/4
girls run
square thru 3 to a wave
right and left grand
(3/8 promenade)

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The Transition from Squares to Contra - Part 1

by *Paul Moore*

Running Springs, California

There are many things about contra dance and square dance that are similar. Some of these are fairly obvious, for example, many figures are common to both squares and contras: Ladies Chain, Right and Left Thru, Stars, etc. Squares tend to use many more figures than contras. The square dance mainstream program has approximately 70 figures in it, while at a typical contra dance you may end up using only 20-25 figures.

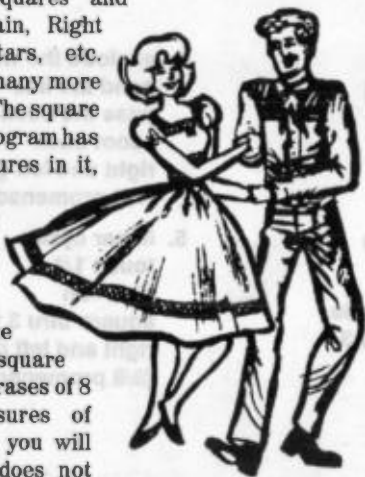
Also in common is the structure of the music. Almost all square dance music has 8 phrases of 8 beats (or 32 measures of music). On occasion you will find a square that does not follow that pattern: for example "Wild on a Saturday Night" used a 32 bar opener, but the figure was 40 bars. Contra dances also tend to be 32 bars, but you can find them ranging from 12 bars to 64 bars.

In both squares and contras you will find a variety of rhythms, though squares tend to stay with 2/4 or 4/4. But within that you can find calypso rhythms, sambas, marches, clogging style music etc. Contras will use these rhythms and add 6/8 or jig time rhythm (though again, recently there has been

a singing call done to jig time. Contras will also use 3/4- waltz time. These are quite elegant to dance and to watch.

The element that both squares and contras should have in common is the pleasure - the pure joy, of dancing cooperatively with others. In both types of dance everyone needs to be a winner, including the caller.

We must admit that there are some obvious differences too. Square dances are done in squares (or as a gimmick in 6 or 8 couple sets that are still basically squares). Contra uses a greater variety of formations. The most common formation, of course is lines. These lines can be proper, all the men in one line, the ladies in the other, (an old carry over from more conservative religious times) or improper (the men and ladies alternate positions in the same line). The lines can then be subdivided so that two couples are dancing with each other or three couples are working together. Contras are also written for 2, 3, 4, 5, 6 couples or "as many as will" (meaning as many



dancers who want to get on the line may). Contras also use the square formation, circles, triangles, sets of couples placed chaotically around the room, etc.

Many people who first try contra dancing often have one of three reactions to it: 1) It's too slow; 2) it's boring; or 3) it's just right because you come out even with the music. We'll get into timing later, but one place that timing is very obvious is in the swing. Most square dancers swing only once around, while contra dancers tend to swing 1-1/2 to 2-1/2 times. Because of this timing difference, you have more time to make contact with people you dance with. Also, if the contra is done in a line, you will meet more people as you move through the line.

As far as figures go, there are many great figures that work only in squares (Relay the Deucey) which people love because of its flow and complexity). Contra, likewise, has specialized figures such as Turn Contra Corners which are loved for the same reasons, but they fit only into contra formations.

This article was written for the CONTRALAB Seminar and presented at the National Convention in Baltimore.

About Paul Moore

Paul & Mary became involved in Contra Dancing in the late 1970's, dancing them wherever they could find them. Then Paul began calling and teaching square dancing in 1983 and was soon asked to include contra dances at the square dances. Since then, they have been featured at many festivals throughout California, have been program chair for the California State Square Dance Convention several times, and have participated in seven National Square Dance Conventions.

Currently they call for three monthly contra groups and one square dance club that dances contras between squares. Paul calls between 15 and 20 square dance sessions per month. Paul has gained a reputation of being an excellent teacher of dancers and callers (both square and contra). Along with Bob Osgood, Paul wrote and produced R & R Video International's video tape on contra dancing. Many of Paul's original contra dances have become standards with contra prompters around the world. Paul & Mary are currently the scholarship chair for CONTRALAB and just took on the editorship of the CONTRALAB Quarterly.

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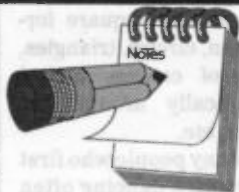
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WHAT'S AHEAD

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

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



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U.S.A.

- Jun 27-30, 01 Anaheim, CA 50th NSDC
Jun 26-29, 02 St. Paul, MN 51st NSDC
Jun 25-28, 03 Oklahoma City, OK 52nd NSDC

CANADA

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

AUSTRALIA

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

15-17 **CALIFORNIA** - Square Affair S&RD Festival, Veterans Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net. John & Evie Baxter, 805-733-1796; 11013@ww1.utech.net

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

22-24 - **CALIFORNIA** - Cow Counties Hoedown Association Fall Festival, San Bernardino County Fair Grounds, Victorville. Jim & Georgia Stone, 909-862-9486; ccha@discover.net; www.discover.net/~ccha

23 - **WISCONSIN** - 50th 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

SEPTEMBER

1-3 **GERMANY** - Annual EAASDC & ECTA Fall Round Up 2000, Schulzentrum (highschool complex) Grossburgwedel, Hannover county, Germany. Ulrich Brandt, Phone: x49 5132 93695; Ulrich.Brandt@ecta.de

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

F A



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OCTOBER

1 **OHIO** - Buckeye Round Dance Council Harvest of Rounds. MJ Wolff, 1553 S Carpenter Rd, Brunswick OH 44212; 330-225-2553

6-7 **TEXAS** - San Angelo Festival Assoc First Festival of the New Century, San Angelo. Robert Holtz, PO Box 712, San Angelo TX 76902; 915-942-7660

13-14 **ARKANSAS** - Arkansas State Square Dance Federation Festival, Robinson Auditorium, Little Rock. Vince & Judy Vinciguerra, #6 Vince Lane, Conway, AR 72032-9774; or Edna Johnson, #3 E Andalusia Way, Hot Springs Village; 501-922-3513; wesqrndnc@hsnp.com

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

20-22 **MISSOURI** - Annual Missouri State S&R Dance, Kenneth E Cowan Civic Center, Lebanon MO.

20-22 **VERMONT** - Tumbling Leaves Festival, Bennington College, Bennington. 4 Halls, Plus, A-1, A-2 C-1. Callers: Red Bates, Cliff Brodeur, Tim Crawford, Bill Harrison, John Marshall, Jim Pulaski. Cuers: Ralph & Joan Colipi, Esther & Irv Mindlin. Several packages available. Contacts: **Cliff Brodeur**, PO Box 914, Pittsfield MA 01202; 413-443-3060; **Red Bates**, 82 Regency Park Dr, Agawam MA 01001; 413-786-0212.

27-28 **KANSAS** - Fall Festival of S&R Dancers, Wichita. Charles & Jane Thomas, 133 Vantage View Cir, Wichita KS 67212; 316-946-0960; ctandmjt@ca.com



NOVEMBER

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

10-11 - **CALIFORNIA** - Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Swinging Squares, 18785 Palomino Dr, Red Bluff, CA 96080. Jthiel@rbushsd.k12.ca.us; 530-527-3486

17-18 **FLORIDA** - Annual NEFSARDA Fall Festival, Jacksonville. John Wall PO Box 50124, Jacksonville Beach, FL 32240; (904) 241-0384, FLASQRDNCR@AOL.COM

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

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

DECEMBER

10 - **NEW YORK** - Toys for Tots, Pelham High School, Pelham. 914-738-3093

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