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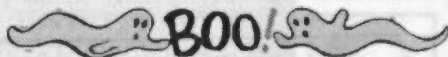
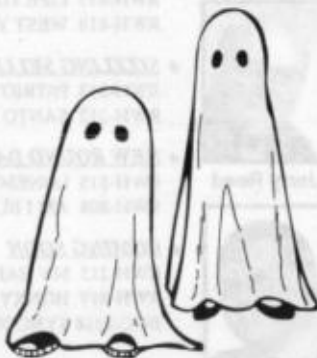
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FROM THE EDITORS

ED & PAT JUAIRE



Other Publications

Do you have any idea how many square and round dance publications exist? Most of us do not. We exchange with over 150 different publications. Some are published monthly as is this magazine, others are quarterly. Many square and round dancers do not realize how much time and effort is put into attempting to keep everyone informed about our activity, but unfortunately many dancers (some callers and cuers also) do not get any publications what so ever.

We publish American SquareDance - the only monthly national square dance publication which serves the entire country and we also publish the Northeast Square Dancer - the only monthly publication that serves New England which includes Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island.

We would hope that the trend of not getting either the national or regional publications could be reversed. We see more of them disappearing because they do not get the support needed. So many people have no idea what is happening in square and round dancing beyond the borders of their own town. That does not help our recreation at all.

At one time, callers and cuers promoted the publications in their area. Unfortunately, many do not do so now. To those who still do, we say thank you on behalf of all the publications throughout the country. Keeping informed is important. If you know someone who does not get any square and round dance publication, give them a nudge - give them a copy. We always offer free sample copies for anyone who wants them - just for the asking.

On a personal note, happy retirement to John & Faye Thompson, editors and publishers of Canadian Dancers News, and Kathy & Charlie Porter, editors of Grand Square. Both have now officially passed the publishing stick onto new people. They deserve a great big thank you for their dedication.



FROM THE MAIL ROOM



Convention Dancers Attendance

Members of Gem City Square Dance Club in Dayton, Ohio, are proud to announce that at the 2000 National Convention in Baltimore, MD, they had a total of 34 dancers in attendance. Included in this number were their caller, Ken Roberts, his wife Deborah, and cuer, Stewart Lewis and his wife Fay.

Deborah, 48, passed away suddenly two weeks later. We feel a very deep loss. Deborah was a talented, vivacious, loving and caring lady, loved by all who knew her.

*Gem City Square Dance Club
Dayton, OH*

August issue

Hi ASD,

I received a copy of the magazine recently with missing and duplicate pages. It was really messed up.

I enjoy the magazine especially the ongoing debate about the state of square dancing. I agree with much of what Sue Ellingson said in the August issue: Lesson vs. dance focus, intensive classes, fewer breaks, optional attire. Regarding modern music and no rounds, I like a mix of old and new music and I love rounds but there are round dances with no squares. Rather than either/or, why not a variety: Squares, mixers, rounds, contras, polkas, lines etc. If she thinks square dancing is too much a senior activity, a quick way to fix that is to dance "fast, fast, fast!"

Many dancers of all ages, but especially seniors, have limitations of mobility and hearing, and many of all ages don't keep up with current, often hectic calling because they aren't experi-

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enced, confident dancers. I know the young like it fast but let's not throw out the seniors with the bath. (Perhaps her best idea is that lessons focus most dancers can benefit from reviewing.) Many round dances I attend are a combination of dances and workshops. At Contra dances, many/most dances are taught or reviewed before dancing.

*Tom McGovern
Milwaukee, WI*

Editor's note: Anytime anyone receives a copy missing pages or generally messed up, just contact us and we will send another to you. Since the assembly process at the printer is mechanical, there are bound to be problems from time to time which we can do nothing about.

WHAT HAPPENED

What has happened to the friendly and compassionate square dancers that I used to know???

For someone who has danced twenty five years - I have seen it all - I think it may not be like this in your town but it is in my town. Old, set in their ways dancers who will not accept change of any kind. Clubs are losing members and are subject to folding. My partner and fiancé founded a handicapped wheel chair square dance club, had a caller to teach them to square dance, had a graduation for them, then they attempted to join the local federation and were totally snubbed.

It's true, they have to do the calls a little differently since they are in a wheelchair but they are fully capable of dancing on wheels. The federation changed the by-laws twice to keep from accepting their application for membership. The dancers in the wheelchair

club decided that they would not want to be a part of an organization who was so discriminatory and biased so they opted not to push the issue any further. They have stated that they have fun at their practice sessions and at exhibitions they do and that the federation does not have anything to offer them.

This wheelchair square dance club is the only one in our state and you would think that dancers would welcome them with open arms, especially knowing that it takes so much more will and effort to do the square dance calls without using hands. You try it sometime.

On another note - all of these wheelchair dancers have friends and family and all of them are prospective square dancers, but knowing how the wheelchair dancers have been treated in this area, there is no way that we would be able to recruit these persons into square dancing.

I hope this is not a picture of the square dancers and dancer federations/associations in your area, because if it is you need to step back and take a look at what is happening.

Name withheld by request

Congratulations on a fine product

It has become very interesting this past year. The State of Washington recently had Mike Seastrom appear as the keynote speaker at the June leadership seminar. It was like seeing an old friend, having read his articles every month in your magazine.

My complements to Otto Warteman for the excellent contribution to the August 2000 issue. "Selling Square Dancing" was very informative. I was a new square dancer in the spring of 1992 and indeed felt very left out of things until I

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learned to round dance. Recently some of the cuers have added mixers to the programs in our area for weekend new dancer dances. I find the mixers to be most enjoyable. I am in agreement with what Otto said about caller teachers being able to include more variety in the lesson programs and on the dance floor after "graduation." It is no fun to sit out half the evening if you like to be active.

Sincerely yours,

*Margaret N. Miller
Issaquah, Washington*

Handicapable Dancers

My wife Pam and I just returned from the National Handicapable Convention in Williamsburg, VA. We

American SquareDance, October 2000

have three handicapable clubs in northern California, The Guys & Dolls I & II of Sacramento and the Motherlode Dancers of Auburn, and expect to start a fourth club in September. We had a wonderful and rewarding time in Virginia. I called several tips and was allowed to provide a two hour "West Coast" Dance on Saturday afternoon to promote the 2003 National Convention which our clubs will host in Reno, Nevada, the first for the west coast. The Guys and Dolls were also able to do an exhibition. Pam and I attended the 1998 convention in Daytona Beach, Florida and have since met hundreds of smiling dancers, family members, chaperones, and callers. This trip we

SQUARE DANCE DIARY by a square dancer



This month let's take a candid look at
"SQUARE DANCE INVITATIONS"

"... LET'S SEE, WAS IT THE BRENDELS
WE DON'T INVITE WITH THE
ELMENDORPHS OR THE JOHNSONS
WITH THE KIRKPATRICKS?"

"...SHE'S JUST BEEN SITTING THERE
LIKE THAT FOR THE PAST TWO DAYS
WAITING FOR AN INVITATION
TO THE DOUBLE EIGHTS..."



Have an idea
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were privileged to meet the "Sunshine Wheelers" from Taipei, Taiwan.

I have chaired the handicapable halls and panels for numerous events including the California and Nevada State Conventions, USA West in Las Vegas and the National hall in Orlando and many smaller events. I have also guest called for handicapable clubs elsewhere. I have been calling for handicapable clubs for over four years and have been a member of CALLERLAB since 1992.

I hope to compile a valid data base list of contacts for handicapable clubs everywhere. To that end I would appreciate any assistance or recommendation your readers may have.

*Jerry Yerby
Auburn, CA*

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Illinois S/D Convention

The 17th Annual Convention of the State Council of Illinois Square Dance Associations was held July 28 - 30 at the Peoria, IL, Civic Center. In addition to the halls for all square dance programs, Mainstream through Challenge, Rounds, Contra, Coun-



Illinois Convention Youth Hall

try-Western, youth and DBD, there were 13 vendors offering clothing, accessories, records, badges & engraving.

An education clinic "Add more spark to your club" was held Saturday morning and a sewing clinic, Saturday afternoon. The Saturday evening welcome ceremony included a showcase of rounds by the Hucebys and Co. Dancers were invited to join them for some Phase II & III dancing. Following the ceremony, an hour of Mainstream was conducted by callers Tom Manning, Bob Asp, Milt Floyd, Terry Harrison, Gary Smith and Dan Woodyard. After parties were held in the Pere Marquette Hotel.

Next year's convention will be held July 27-29 at the Peoria Civic Center.

Jerry Holtz

Publicity Chairman

Volunteers

It was almost 2 years to the date that a few of us square dancers volunteered and appeared at the Lakewood Health Care Center in Hamburg, New York and gave our first demonstration and wheelchair square dance. Although most of the dancers were a different group than those who appeared at Rosewood Village, a retirement home, also in Hamburg, I felt fresh as the MC since only one week lapsed.

The dance was led off by a record - "I'd Do It All Over Again" - that Mike Callahan gave me. If you're from the northeast, I'm sure that you are familiar with Mike. Stan Burdick who resides on the other side of New York state also contributed to this dance. He made me an offer that I couldn't refuse. He sold me 20 used records and 10 new records for only ten bucks.

Vera Bunch, from the Waterwheel Squares stole the show. Vera broke from the traditional ranks of square dancing and played her tape. Her goal was to get our wheelchair audience to follow her rhythm with their arms. To everyone's surprise, she put on a tight cap with little ears protruding from it. Next, she pinned a matching tail on her square dance skirt. I then pushed "play" on the tape machine. Nobody knew what to expect. "Alley Cat" is what she had on the tape. The only thing missing from this hilarious performance was a set of "whiskers."

Bud & Sis Schaefer, from the National Camper's Square Dance



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Association entertained everyone with their smooth round dancing. I didn't realize it until later in the day, but I was the "baby" at 66 years old. All those who took part in the dance were 70 years or better. I'd say that we easily fit right in at a nursing home.

Our next demo will be at the blind association, in Buffalo, NY.

*Richard Hoesel
Buffalo, NY*

Spares & Fairs, Sioux Falls

The Spares & Fairs of Sioux Falls,

South Dakota held their summer graduation July 7. There were seven squares of dancers present. Loren Lagge was the caller, with special guest appearances by Lilia Gilberts and Logan Jackson. Helen & Ernie Hoefert were the round dance leaders.

Other clubs that were present were from Jasper and Worthington, Minnesota, and the South Dakota clubs present were Milbank, Mitchell, Montrose, Watertown and Shirts & Skirts.

Eleven new dancers graduated.

They were Bev & Roland Amundson, Ed & Jan Babcock, Dennis & Lillian Buekdean, Pat & Ted Feller, Chris Hargens, and Lee & Gail Mitchell.

We want to thank the members of

but throughout the year.

Happy dancing.

*Loren & Kathy Lagge
Sioux Falls*



A Dream Comes True

Since 1984 & 1994 when I attended the American National Square Dance Convention, Mary Wu and I have had a strong impression how the handicapable wheel chair dancers could do the square dancing equally as well as others. We could see their smiling faces, and their enjoyment and confidence. So

the Spares & Fairs for their support with lessons and with graduation. Without angels at lessons it would almost be impossible to teach lessons. Their kindness & experience is what it takes to make lessons a success.

A special thanks to Lee & Gail Mitchell for the use of their garage for lessons. A special thanks Harlan & Del Olson for making the graduation cake and a special thanks to my wife Kathy for her support, not only with lessons,

we thought why shouldn't our handicapable Taiwanese have the right to dance as if in spring walking out of the darkness and facing the sunshine.

Then we approached the handicapable groups and hoped the Wheel Chair Square Dance could be spread in Taiwan. Three years ago, we had a chance to meet the Chairwoman Of Taipei County Tsu-Chang Physical Handicapped Association. After a

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great deal of activity organizing and planning, the Sunshine Wheelers were officially registered on July 25, 1999, under the efforts of current chairmen, Chen Ming-Te.

On July 20-22, 2000, our dream comes true, thanks to the government's support and Sponsorship. Chairman Chen and I led 9 handicapable friends and 6 chaperons to step onto the international stage while attending the American 7th Handicapable Square Dance Convention.

It was not only a successful citizen to citizen diplomacy, but also we showed our skill of dance and confidence, and won a lot of friendship.

Of the 403 people in attendance, about one third were chaperons and parents, the majority were mentally handicapable dancers, but they all are the most loved one's of their parents. It was wonderful, unforgettable and a most sweet memory.

We felt as if we were in our own home, they were extremely patient and friendly which touched each of our hearts. They invited us back to attend the next convention in 2002.



Dean & Kitty Emery, Jennie Wang and Charlie & Johnnie Wheatley

The convention was held in Williamsburg, Virginia. On July 19, we made up a group of 18 people, including 9 handicapable friends. The airline considerately arranged for wheel chairs for transportation during the check in and landing for passing through immigration. After a 17 hour-long flight, everybody was very exhausted, but Mary Wu brought us a case of cherries and candy, which warmed our hearts. Then there was another 1-1/2 hour bus ride to our hotel in New Jersey. After we rested for a night, on the morning of the 20th, we

started for a 7 hour bus ride. We arrived at the Ramada Inn Historic Center in Williamsburg just in time for the banquet at 7pm. Beside the abundant buffet, there was live musical entertainment of American Colonial themes. The Chairman of the U.S. Handicapable Square Dance Association,



Banquet held on July 20

Dean Emery, introduced me and each one of our group in their Chinese names. The convention having begun, there would be another two

wonderful meetings.

On the 21st, Chairman Chen and I presented plaques to Dean and Charlie Waheatly. All callers had the chance to call including myself. They were

surprised a Chinese lady could call the movements clearly and that all of the handicapped dancers could easily follow. It really enhanced my confidence in my calling. The exhibitions were the main part of the program. All the groups had the chance to show their dance, with their efforts displaying their confidence and self-respect, along with their beautiful dresses, it was proud for them because they could be compared with professional dancers.

On the morning of the 22nd, the workshop brought us several happy hours. Everyone was just a big, happy family. One of Dean's members had a birthday that day and it was our pleasure to be invited to have a pizza lunch. In the afternoon Dean and Kitty took us to visit the Colonial Fort of Jamestown. We saw the Living of Indian and the first boats that brought 104 immigrants from Ireland in such a small container. A human being can conquer any difficulty to accomplish his or her own idea.

The closing ceremony brought us to the highest point, with all callers on the stage, we presented our banners to every caller to thank them for calling for us. Then our Taiwanese Wheel Chair dancers were arranged in the

center of big circle. All the American Handicapped dancers joined hands together circled left in a spiral becoming tighter and tighter.

Finally everyone hugged each other and said good bye, although we hated to end this convention, but we hope we will see each other in the near future.

By Jennie Wang
Taipei S&RD Assoc

The Harrelson Hall at the Hugh Dimmery Memorial Center "The Barn"

At the Columbia Twirlers dance on Friday, June 16, Roy Weeks, on behalf of the Board of Directors of ASDERA, made a presentation concerning the naming of the dance hall in "The Barn" in honor of Laverne and Barbara Harrelson.

The following was Roy's presentation.

"For 31 years Laverne and Barbara Harrelson have been staunch supporters of square dancing. Over these years they have made significant contributions to Square Dancing, Round Dancing and to ASDERA.

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stockholders meeting in October 1970 and has served as president longer than any other person. Barbara has served on the Board and also as secretary for a number of years.

They have both served in every office of the Federation and are members of the South Carolina Square & Round Dance Hall of Fame, having been inducted in January 1986.

They have planned and sponsored many square and round dance festivals which have drawn thousands of dancers from all across the United States, Canada and several foreign countries.

They have participated in countless exhibition dances, served as angels in many beginning square dance classes and, in general, supported the well being of Square Dancing.

In appreciation and recognition of their significant contributions to Square Dancing and especially to ASDERA, the Board of Directors has named the dance hall of the Hugh Dimmery Memorial Center in their honor.

This plaque is presented to ASDERA to be placed over the entrance to this hall and reads: The Harrelson Hall, in Honor of Laverne and Barbara."

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Pi-R-Squares

Last September, Ernie Smith, an avid square dance supporter and resident of Wytheville, VA, asked if I would consider teaching a class at the recreation center there on Tuesday evenings from 7pm until 9pm. I agreed and had a great time teaching the

class made up of mainly teenagers who are being taught at home by their parents. (One of the reasons we don't get many teenagers or their parents into

square dancing is because of the tremendous effort that must go into transporting these students to and from the various school activities. This is not a factor for children who are instructed at home.)

We are still meeting in Wytheville on Tuesday evenings and we hope to start a new class there in September.

Joe Allen
Princeton, WV



Front l to r: Ernie Smith, Anton Turski, Seth Turski, Ryan Riche, Erik Riche and Joe Allen; Back l to r: Kristen Riche, Rhonda Withers, Ginna Withers, Hanna Blount, Oxana Turski, Alissa Lafon and Becky Riche

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

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If the word FINAL is on your label, this is the last copy of ASD you will receive. If you have not renewed, it's time to do it now!

A handy renewal form is on page 77.

CORY-OGRAPHY

in the

CLASSROOM

by Corben 'Cory' Geis

**THE CALLER WEARS
MANY HATS**

If you are a caller, going into the schools for the first time, you immediately want to gain acceptance and appreciation. Try not to set any barriers from the students. When teaching in the schools one of the best investments as a caller is to purchase either a wireless hand held or head set microphone. You will learn very quickly why these are essential tools of our trade.

Being on a stage or standing behind a table isolates me from the students. I like to be right there dancing with them or even instructing close beside them. One of the hats that a caller wears in the schools is that of a coach. But in order to teach teamwork effectively, I think the caller should be a team player by taking on more of a role as a quarter

back. Get out there, call the shots and be there.... and wear a helmet too.

Try not to be too loud... voice and attire. If you are comfortable, the dancers will feel a little more at ease. Humor is always a selling point, but try not to be too much of a comedian. Being hip and cool isn't as important as focusing on being a good entertainer, showman and professional.

Besides being a teacher and a singer you must also take on the duty as being in charge but not a disciplinarian. That is why the teachers are there in the room with you. Don't let the teachers leave you all alone with the kids or you'll just be hanging yourself. And finally, the most important thing to wear, is a smile. And have fun!



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ASD CALLER PROFILE

Johnny Creel

Johnny & Janie Creel began square dancing in 1955. Without an instructor and dancing only to records, four couples taught themselves to square dance. Shortly thereafter, Johnny & Janie joined an organized square dance club. Later, Johnny helped organize a new club, Dip N Dive.

By 1959, Dip N Dive was in need of someone to teach new dancers, so Johnny was pressed into service. This convinced one of the club members that Johnny should be a caller. He booked him at the largest club in town for a fee of fifteen dollars, only telling Johnny after the deed was done. News spread quickly and Johnny soon had two more bookings with only three weeks to prepare a program. Since he had used only records with calls to teach, he really had no experience at all.

The dances went well. A year later he was asked to record his first singing call and in another six months he was booked into Orlando, Florida for his first out of town dance. Johnny has recorded sixty-one singing calls and has been featured on three long-play Blue Star albums. He has called in most states as well as in Canada and Mexico.

During his tenure as Dip N Dive's President, Johnny helped organize the Metropolitan New Orleans Area



Square and Round Dance Association (MNOASRDA). This began his many years of service to this organization. In 1969 it was decided that a bid be made for the 1971 National Square Dance Convention but the MNOASRDA bylaws did not allow for this. Johnny was one of seventeen people who formed the Deep Dixie Square Dance Association for the sole purpose of winning the convention bid. They traveled to Omaha and did just that.

Johnny served on the Association's board and was the Vice Chairman for Contra Dancing for the convention. Later, Johnny served two terms as the MNOASRDA's President, in 1977 and 1983. During his first term, he

organized the Past President's Club. Its members act as advisors to the current board of officers as well as enjoying regular social outings together. This group proved invaluable when, in 1980, the MNOASRDA sponsored the Louisiana State Square Dance Convention. Johnny & Janie served as its general chairmen and members of the Past President's Club served as the committee chairs. It has been the largest state convention to date. Johnny also initiated the MNOASRDA newsletter, now called *Hoedown Hotline*.

Johnny served as liaison for the Association with city officials, the Arts Council, and the Bicentennial Committee. This led to greater participation and exposure of square dancing on the local scene. With dancers from the Association, Johnny called at the New Orleans Jazz and Heritage Festival for seven years. This has been the only square dancing included in the Festival. For the bicentennial celebration, Johnny organized and presented a pageant depicting the history of square dancing in America. The Association,

Johnny, and the participating dancers received special certificates from the city's Bicentennial Commission. In addition, the mayor awarded Johnny a certificate of merit for his contributions to square dancing in New Orleans. The Association also provided exhibitions for the 1980 World's Fair. In 1988, Johnny received the first award ever given by the MNOASRDA "in appreciation for dedicated service in promoting square and round dancing."

Johnny still serves the Association not only as a member of the Past President's Club but also as its representative from the New Orleans Callers Association. He has represented the Callers Association on both the MNOASRDA board and the Louisiana Square Dance Association board since 1974, when the by-laws of these organizations were amended to allow callers associations to become members. Johnny is a charter member of the New Orleans Callers Association and has served as its president for four terms.

In 1974, Johnny became a member of CALLERLAB and in 1984 received

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Johnny receiving the Caller's Association Award presented by Oscar Sill.

CALLERLAB's Quarter Century Award. He has served on several of its committees as well as on caller-dancer panels at several national and state conventions. He has escorted dancers to conventions and dances around the country by train, plane, automobile, and motorcoach. He has served on the staffs of several square dance camps including Gulf Hills Dude Ranch in Mississippi and Rainbow Lake Lodge in North Carolina. He was for many years a member of the permanent staff of the Rebel Roundup Festival held twice a year at Fontana Village Resort in North Carolina. In 1984 he was inducted into the Fontana hall of fame, an event pictured in *American Square Dance Magazine*. It also fea-

tured his calling in its December 1971 issue. Square Dancing magazine named Johnny its "caller of the month" in February 1971 and used his figures in its "workshop" article in December 1974. He has been chronicled in a San Antonio square dance magazine, Florida's Bow and Swing, and New Orleans' The Times-Picayune. Johnny has been featured on the front page of the Houston Chronicle and Square `Em Up published by the Louisiana Square Dance Association. In 1999, Johnny & Janie received the "Special Appreciation Award" from CALLERLAB.

Square dancing has taken Johnny to many venues over the years. He has called exhibitions for telethons and fund raising dances for charitable organizations, especially United Cerebral Palsy, a condition which afflicts his only son, John, Jr. His volunteer teaching has extended to the YMCA, recreation department, and The Lighthouse for the Blind, one of his most rewarding experiences. He has called exhibitions at nursing homes for the elderly and handicapped. Johnny also called weekly for a local half hour television program. All this was done while still working full time at his "real" job on the railroad.

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

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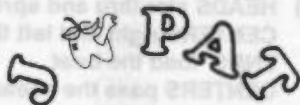
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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We have been asked why we sometimes use "outdated" terms. It's basically because this is the way we learned. So to help the newer callers, we will include current equivalents or the actual action at the start of the column.

This month, lets look at isolating the centers of a line doing a right and left thru, while the ends do something different.

1p2p = heads lead right and circle to a line of 4

- 1) **Heads 1P2P**
pass thru
tag the line
face in
CENTERS right and left thru
ENDS pass thru & fold
CENTERS LEFT square thru 3
square thru 3
left allemande
- 2) **SIDES star thru and spread**
NEW CENTERS
right and left thru
ENDS star thru
Left Allemande
- 3) **Heads 1P2P**
box the gnat
CENTERS right and left thru
ENDS star thru
If you're looking out cloverleaf
Centers swing thru
extend
swing thru
girls trade
pass thru
wheel and deal
zoom
CENTERS pass thru
left allemande
- 4) **SIDES pass thru**
separate around 1 to a line
CENTERS right and left thru
ENDS star thru
CENTERS pass the ocean
dixie grand, left allemande
- 5) **HEADS star thru and spread**
CENTERS right and left thru
ENDS load the boat
CENTERS pass the ocean
ping pong circulate
dixie grand, left allemande
- 6) **SIDES lead right**
centers in, cast off 3/4
CENTERS right and left thru
ends fold, zoom
CENTERS swing thru
dixie grand, left allemande
- 7) **HEADS touch 1/4 &**
CENTERS walk and dodge
centers in, cast off 3/4
CENTERS right and left thru
ends cross fold
double pass thru, track 2
acey deucey
explode & square thru 4
trade by, left allemande

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- 8) SIDES square thru 2
centers in
centers run
NEW CENTERS
right and left thru
{ ALL } box the gnat
fan the top
recycle
pass to the center
CENTERS square thru 3
left allemande
- 9) HEADS lead right
centers in, centers run
CENTERS right and left thru
ENDS star thru
If you're looking out cloverleaf
Centers LEFT square thru 3
swing thru
explode & star thru
left allemande
- 10) SIDES pass thru
separate around 2 to a line
CENTERS right and left thru
ENDS circulate 1 1/2
CENTERS pass the ocean
{ EACH SIDE } spin the top
explode the wave
wheel and deal
CENTERS square thru 3
left allemande
- 11) Heads 1P2P
right and left thru
1/2 sashay
CENTERS right and left thru
pass thru
tag the line, face in
pass the ocean
circulate
split circulate TWICE
right and left grand

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- 12) **SIDES** pass thru
separate around 1 to a line
CENTERS right and left thru
ENDS load the boat
CENTERS touch 1/4 &
walk and dodge
single circle to a wave
acey deucey
extend, right and left grand
- 13) **HEADS** square thru 3
separate around 1 to a line
CENTERS right and left thru
ENDS LEFT touch 1/4
CENTERS pass the ocean
CENTER 6 circulate
girls run
CENTERS wheel and deal
zoom
CENTERS swing thru
extend
right and left grand
- 14) **SIDES** lead right
LEFT touch 1/4
boys run
CENTERS right and left thru
ENDS circulate 1 1/2
CENTERS pass the ocean
{ EACH SIDE } fan the top
swing thru
acey deucey
explode & slide thru
left allemande
- 15) **SIDES** pass thru
separate around 2 to a line
CENTERS right and left thru
ENDS pass thru & cross fold
double pass thru
cloverleaf
CENTERS turn thru
LEFT square thru 3
right and left grand



THE KOREO KORNER

STEVE KOPMAN



Let's continue with the centers of a line doing something while the ends do something entirely different.

HEADS pass thru
separate around 1 to a line
CENTERS square thru 4
THEN:

- 1) **ENDS** box the gnat & slide thru
centers in, cast off 3/4
star thru, zoom
CENTERS pass thru
left allemande
- 2) **ENDS** touch 1/4
centers in, cast off 3/4
CENTERS pass the ocean
diamond circulate
CENTERS swing thru
ENDS face in, extend
swing thru 1 & 1/2
right and left grand
- 3) **ENDS** LEFT touch 1/4
centers in, centers run
NEW CENTERS walk and dodge
centers run, star thru
cloverleaf, zoom
CENTERS swing thru
ENDS face in
right and left grand
- 4) **ENDS** star thru
swing thru, acey deucey
circulate, right and left grand
- 5) **ENDS** star thru
pass to the center
CENTERS pass thru
left allemande

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CLOSING THE SALE

by **Otto Warteman**
Houston Texas

Upon reading the May issue of *American SquareDance*, a fellow caller from Northern California, sent an e-mail to me reminding me that several years ago I was on a panel at a CALLERLAB convention. The topic of discussion was "The Use of Television, Radio and Print" as marketing tools for square dancing. During my presentation, I had noted, for a commercial to be fully understood on radio or television, it had to appear more than three times. The eyes, ears and mind don't all work at the same speed and to truly comprehend the message required repeated seeing and hearing. He then said I had only written one article and was required to write two more. This is my third and last expression of my thoughts.

Selling is a skill that many feel is nothing more than having a great gift of gab. Nothing can be further from the truth. Great salespeople work very hard at developing their skills and techniques. Only through a perfect introduction can you, as a salesperson, hope to get a second chance or appointment. Second you must be a great listener, blocking out all other thoughts, hearing and understanding the needs of your client. Third is the problem solving process. Without the can do, I heard what you need, understand your problems and here is my solution, step four, the close will not occur.

During step three a phenomenon takes place. It is called the objection. Only the "Great" survive past this

point. Only through thorough planning, taking the view of the buyer and developing a strategy to handle all objections, can you, the salesperson, complete the sale.

I know you're asking yourself, what does this have to do with square dancing? Everything! You must know your prospective dancers, know their life style, social activities, children's needs, work requirements and personal commitments. Only then can you present square dancing in such a manner, that all objections are fielded and the close is a pleasant and enjoyable introduction to square dancing with continued fulfillment each and every evening they dance.

Ask yourself "Why does Wal-Mart have a greeter as you enter their store?" They want your shopping experience to be enjoyable from the moment you enter, thereby lowering the propensity to complain if lines are long, if you can't find the product you are in search of, or if you are not receiving proper information. The greeter provides information about the location of products and makes you happy even if you had to walk 300 yards across a hot parking lot.

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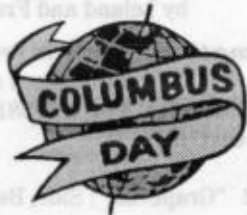
customer, will buy. They also plan for the future the first Saturday of every month by conducting children workshops with monthly project kits. The children take home a usable Home Depot orange apron as a memento. Their parents shop while at the store and Home Depot has cultivated a new generation of patrons.

Then ask yourself why is it that square dancers do an exhibition and not get a single person up to participate. If the non dancer does not have the opportunity to get up and dance with the dancers at a demo, how can they ever feel the joy of success and be willing to try it again? You try on a suit, test drive a car and taste food, before purchasing. Home Depot will have you learning so that the purchase of floor tile costing \$2,000 can be made with confidence that the project is not too difficult for you to tackle.

Eighty percent of all sales are made by only twenty percent of a sales staff. Mass media marketing only sparks an

interest in a product or service. To close the "SALE" requires a personal one on one encounter and it's time you join the twenty percent closing eighty percent of the sales. Remember that on every sales call, a sale is made. You closed either the sale, or the prospective dancer presented objections and delays that you were incapable of handling. You are a commissioned salesperson and your pay will be in new faces, greater attendance at dances, new friends, more laughter, shared experiences and most of all, you will be recognized as a member of the elite top **twenty percent**.

Practice fielding objections about square dancing and your classes will fill with new faces. 🍎



EASY LEVEL

BOB HOWELL



We'll open this month with a real crowd pleaser. Henry Garfath of England shared the following routine with those of us who are using the web. I will quote him as he stated, "In my experience you can never have too many simple mixer dances up your sleeve! One that's got me out of trouble on many occasions I call - - -

"HI, HONEY!"

Formation: Couples in circle, hands joined all facing COH.

Music: Any 32 bar tune.

Routine:

- A1 Into centre and back twice.
- A2 Circle L and back.
- B1 Drop hands continue walking to R (ie single file prom). Lady tap gent in front on shoulder, saying "Hi, Honey!" and he turns round to face her.
- B2 Same pair do-sa-do and swing to face centre and rejoin hands.

He does state that "The only problem with this is gent failing to put partner on R after swing -which happens with the really "seriously able-bodied"!

It is a rare night of calling that someone doesn't come up at some time during the evening and ask if I have the "Salty Dog Rag." The smiles appear immediately when I produce the record. I thought that I had written up the dance in this column at some time in the past 30+ years but in checking through my records it has not appeared in it's original form, just several variations. So, here it is ladies and gentlemen. Enjoy!

SALTY DOG RAG

by Leland and Frankie Lee Lawson of Houston, Texas

Formation: Starts in Promenade position facing LOD. Footwork: Same throughout each partner starts with right foot.

Music: Decca 27981, Salty Dog Rag.

Routine:

Meas.

- 1-2 "Grapevine": Side, Behind, Side, Hop; Side, Behind, Side, Hop;

"Forward Schottische": Step, Hop, Step, Hop; Step Hop, Step, Hop;
Traveling LOD step forward on R raising L as hop on R.

3-4 Repeat alternate foot for total of 4 stephops.

5-8 Repeat 1-4.

9-10 "Change Sides": Cross, 2, 3, Hop; Rollback, 2, 3, Hop;

Releasing R hands, M grapevines toward wall as W turns to face him and RLOD and with L hands still joined does a grapevine across in front of him toward COH. Releasing hand-hold, each makes left face rolling turn to again exchange places (M toward RLOD from W) with same R, L, R, Hop foot work and ending M facing wall; W facing COH in right hand star.

11-12 "Star Around": Step, Hop, Step, Hop; Step, Hop, Step, Hop;

In R star, partners circle each other once returning to position with M on inside facing diagonally LOD toward wall and W facing diagonally RLOD toward COH as again join L hands to repeat "change sides."

13-16 Repeat 9-12 ending in Promenade position to repeat from top.

Note: Many prefer a forward shuffle or chug step to the hop; others merely hold on 4. The feel is "jivy" and it is the individual styling which makes it fun. There is a little "chicken step" done between each sequence, which differs in each area. Locally we do a quick left heel, right heel, heels apart, heels back together, step on left foot and then stomp on right.

Following is a flip record with the late Dick Leger calling on the vocal side. Hugh Macey of Bath, OH continues to produce records that can be used at the basic level.

LEGER'S WOLVERTON MOUNTAIN

Formation: Square

Music: Wolverton Mountain. Grenn 12185

Routine:

BREAK:

Alemande left with an alemande thar, go forward two now

Go right and left, the men hang on and make the star

Shoot that star, full turn, a right to the corner, Walk by her

Alemande left the next one, then weave the ring

Go in and out, until you meet her

Dos sa dos, then you promenade

The bears and birdies on Wolverton Mountain

Keep my true love just waiting there.

FIGURE:

(Heads Sides) Promenade, go half way round now (Four ladies)

Chain, go straight across the ring (Side two)

Right and left through and turn your lady (All join hands)

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Circle left, go walking round the ring (The Corner)

Swing, cause she's a honey

Left alemande, come back and promenade

The bears and the birdies warn Clifton Clowers

Whenever someone is getting near.

SEQUENCE:

Break, Figure twice for heads, Break, Figure twice for sides, Break.

Phyllis and I had the privilege of spending some socializing time with Grant and Ann Logan of Thornhill, ONT, Canada while we were attending the National Square Dance Convention in Baltimore last June. Grant, Stew Shacklette and Paul Moore will be conducting the Contra Weekend at York, PA during the Thanksgiving weekend. Following is a Contra that Grant wrote upon attending a past affair. He has entitled it the ---

VISIT TO YORK

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

Music: Any 32 bar music

Routine:

A1 Actives turn partner by the right ending the turn with the active gent standing between two ladies, partner on his right, neighbor on his left with hands joined.

Active and inactive men - dosado. Active man makes two arches. Inactive man goes under the arches.

A2 Those 4 circle left until the actives face down.

Actives go thru below - half figure eight to lines of 4 all facing down.

B1 Lines of 4 go down and turn alone

Come back up and cast off

B2 Actives go thru above - half figure eight

All go forward and back.

Note: Half figure of eights are with same inactives

DANCING CONTRA

WITH DON WARD



This months contra comes by way of the "Trad-sd" news group and if you want an interesting site for traditional square and contra information this it. You can subscribe by e-mail at, trad-sd@dmsHOME.org. To the best of any ones knowledge this is Al Olsen's dance "Lucky Sevens" or maybe "Crazy Sevens". To cloud the origin even more I have modified it for square dancers.

Formation is improper with the one's crossed over.

A1: NEIGHBOR BALANCE AND SWING (16) Neighbor/corners are persons of the opposite gender on the mans left. After the swing end facing across the set.

A2: CIRCLE LEFT 3/4 (8) PARTNER SWING (8) The 3/4 rotation will place partners on the same side of the set next to each other in the proper position to swing. End the swing facing across.

B1: MEN REVERSE THE FLUTTER (8) LONG LINES FORWARD AND BACK (8). The flow from the reverse flutter to lines makes a very smooth transition. After the long lines come back turn your back on the person you did the reverse flutter with.

B2: FACE YOUR NEIGHBOR/CORNER, GRAND RIGHT AND LEFT (16) It is important for men to face left and ladies right. Start a Right and Left Grand along the line. Count 7 hands. The "lucky" seventh person is the one you balance and swing to repeat the dance.

For square dancers the balance in A1 can be replaced with a do-sa-do... the reverse flutter has been substituted for a ladies chain to make a smoother transition.

A great piece of music can be found on TNT 188, Row Row Row. Dancers can sing the chorus while doing the grand right and left thus making this a really fun dance with a sing-a-long.



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Take a  at what is just released... Lot's of music this month - so let's not waste any space.

Come On Bill

Phase II - Two Step - MGR 034 - Bill Bailey Charleston - B & M Lauzon. Good catchy music to a nicely written 2 step. A vue and cue and a goody for your record box.

Love Is A Many Splendored Thing

Phase IV - Foxtrot - Roper JH-408 - P & B Guenthner. Diamond turns, reverse turns, spin turns, feathers. Great for introducing phase III dancers to the Phase IV figures in foxtrot. Dance flows beautifully.

A Little Bit of Mambo

Phase III+1 (Scallop) - 2 Step/Mambo - RCA 076581-7 - Mambo #5 by Lou Bega - C & E Renauld. What a fun combination of mambo and 2 step. Choreography fits the music to a "T". Steps included are fishtail, travel. Doors, left turning box with hops, strolling vines, basketball turn. Take a look at this one.

Mountain Of Love

Phase IV+1 (Sweethearts) - Cha Cha - Col. 6134 by Johnny Rivers - C & S Hurst. Dance has sweethearts, umbrella turns, flirt, and other basic Phase III/IV cha cha steps.

Love Me With All Your Heart

Phase IV - Rumba - Dance A Long P-6096 - P & B Guenthner. Excellent music and a very useable rumba at the Phase III/IV level. Has tamara sequence with wheel and unwind. Other than that no surprises.

Fools Rush In

Phase V+1 (Spot turn away & Slide across) - Cha Cha - American Pie 9129 or Coll. 90166 - D & P Brann. Well written routine to good cha cha music. Closed hip twist, umbrella turns, Cuban breaks, cross basic with twirls. Suggest you slow speed to 42 rpm's.

All I Do is Dream of You

Phase II+2 (Whaletail & Strolling Vine) - Roper JH-408 - P & B Guenthner. Vue and cue, a good one for your record box.

Mardi Gras Time

Phase VI - Rumba - Roper 223B - Carnival - B & M Lauzon. Music and dance fit together very well. This is a soft Phase VI rumba that has 3 alemana's that are modified. It also has sliding doors with spirals.

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Mack The Knife

Phase III+2 (Telemark & Weave) - Foxtrot - Roper JH-425 - P & B Guenther. Looking for a nice Phase III foxtrot routine. Here it is. Spin turn, whisk, wing, telemark, hover fallaway. Standard amalgamations.

Someone To Call Me Darling

Phase IV - Waltz - BNA 62415 by Lorrie Morgan - N & D Baldwin. CW music to a easy Phase IV routine.

Sugartime

Phase III - 2 Step - MCA 60071, Coral 65526, Coll. 902284 by The McGuire Sisters - B & M Gabler. Good music, 2 step has traveling doors, charlestons, and all basic 2 step figures.

Bad Bad Leroy Brown

Phase II+2 - 2 Step - 21 Records 7-94973 by Jim Croce - J Junk. Cute 2 step, has do si do included in routine. Also has a whaletail.

I Was Born In Michigan

Phase VI - Foxtrot - Special Press. 358 - J & P Lefeavers. Nice foxtrot, figures included are bounce fallaway, 6 quick twinkles, rumba locks. For the experienced Phase VI dancer.

Down On The Farm

Phase IV+1 (Running Finish) - Foxtrot - Spec. Press 358 - P Lefeavers. Nice music, this is a solid Phase IV foxtrot. Figures included are checked feather, natural fallaway weave, lock and sway change.

Longing For You

Phase IV - Special Press. 357 - Waltz - J & P Lefeavers. Nice phase IV waltz. Figures included are back passing change, diamond turns, 4 Viennese turns.

Somewhere My Cha

Phase V w/ variations - Cha Cha - Spec. Press. 351 - B & M Moore. This cha cha is very different, it has solo chase turns into Cuban breaks, side and cross side fence lines. We like the choreography in this one - shows a lot of imagination.

It's June In January

Phase VI (3 Figures) - Foxtrot - Spec. Press 351 Rumble - B & M Moore. Nice music, good routine, has impetus to sidecar, back lilt back slip, pivot 3, ends in hi line drop oversway.

Whoopee

Phase II +2 - 5 Count - EN 054, HH 951 Making Whoopee - D Sanders. 2 step figures done to 5 count rhythm.

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The First Day of Spring

Phase V - Waltz - STAR 131B - R & R Rumble. Choreographer recommends slowing down 42/43 rpm's. Figures are standard V/VI waltz figures. Viennesse cross. Nice to see this music utilized again.

Making Wonderful Memories

Phase IV+2 (Curved Feather & Nat. Hov. X) - Foxtrot - Coll. 3702 by Frankie Lane - B & L Maisch. Good music and a very nice basic Phase IV foxtrot.

I'll Take Care of Your Cares

Phase II+1 (Fishtail) - 2 Step - Coll. 3702 by Frankie Lane - B & L Maisch. Choreographer suggests speed to 48 rpm's. Basic 2 step with wrap sequence.

Magie Is The Moonlight

Phase IV - Rumba - Roper JH 423 or Dance A Long P 6095 - K & S Brown. Good rumba choreography to good music at the Phase IV level.

Amapola

Phase VI - Rumba - STAR 131A - R & R Rumble. We love this music, it is great to dance to. Standard rumba figures included in routine, with some variations, such as opposition break to 3-3's ending. R and L hand break and pass.

Happiness Is A Waltz

Phase IV - Waltz - CEM 37032B or Grenn 17232 - J & G Micketti. Good music, nice choreography, no surprises.



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A Tender Heart

Phase VI - Spec. Press 354 - Waltz - D & J Sechrist. We suggest this be slowed down quite a bit. Woman has sync LF spin to 1/2 open, lilt pivot, synchopated pivots. For the experienced dancer.

Apple Blossom 3

Phase III+2 (Dia. Turn & Telemark) - Waltz - Spec. Press 355 - D & P Winter. Good Guy Lombardo music accompanies this nice phase III routine.

Apple Blossom Waltz

Phase V+2 (3 Fallaways & Spin and Twist) - Spec. Press. 355 - D & P Winter. Same music as Phase III. This is a very useable routine at the Phase V.

Blue

Phase IV+2 (Natural Weave & Nat. Hover Cross) - Foxtrot - Spec. Press 355 - D & P Winter. Love this music. Routine has some syncopation in it. Fits the music to a "T."

Beware My Foolish Heart

Phase IV+2+1 (which makes this a Phase V) - Waltz - STAR 132 - M Callahan & M Molitoris. This waltz is loaded with timing changes. Figures are standard.

Acapulco Nights

Phase IV+2 (Open Hip Twist & Rope Spin) - Cha Cha - Limited Press 928160 - K & I Slater. This one is a winner. Great music, great routine, has umbrella turns. Don't pass this one up.

Dreamin' Cha

Phase III+1 (Triple Cha) - Cha Cha - STAR 107A - S Powell & L Brosie. Great Phase III cha cha. We like this one a lot. Music and routine blend very well.

There Goes My Everything

Phase II - Waltz - Coll. 4292. by E Humperdinck - D Trezona. Phase II waltz, pure vanilla, no surprises.



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ACA VIEWPOINT

PATRICK DEMERATH



OUR GREATEST CHALLENGE IS OUR GREATEST OPPORTUNITY

Governments, political systems or religious organizations do not threaten our exciting, fun-filled and wonderful activity of Square Dancing. Our greatest threats are the indifference and lack of knowledge of people who have no or little knowledge of square dancing as well as the decreasing enthusiasm and energy of current square dancers to recruit and retain new square dancers. Think of the many people we all know, who are not square dancers. They are at our places of employment, in our neighborhoods, in our churches. They are our family members. Why are they not joining with us in this great activity? Could it be that they are not being asked?

Has something changed over the past 20 years? Something has happened. If we look at square dance clubs' scrapbooks at the pictures of the large graduation classes of years ago, we see many people of a variety of age groups. Where are they now? Do we actually believe that the decades of the 1960s and 1970s ended, and that we have seen the last generations of large groups of square dancers and square dance classes? Do we actually believe that there are no more people to be found and recruited? I think not!

We cannot move forward and

successfully resolve the question of what is square dancing's place in today's society until we pass through a time of redefinition. Simply put, we must know who we are and what we are trying to do as square dance callers. Who are we? We are an organization of skilled and talented callers who present the greatest and most fun-filled activity on the earth. It is upon these characteristics that we must stake our right to continued existence and growth. We call club dances, square dance festivals and conventions, and square dance cruises. Is this all that we as callers offer to current and potential new dancers from whom we seek to obtain a measure of their guarded and precious leisure time? It is imperative for us to define and know specifically what we as callers offer square dancers or people considering square dancing.

Equally important, what are we trying to accomplish? Is it our primary mission to call at these functions? In the final analysis, do we really know what we are trying to do as square dance callers? How do we expect to attract new dancers if we don't know what we are trying to do? If we are only acting out of a sense of self-preservation, seeking to do only that which will bring in new

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dancers to solve the "membership problem," then we are missing the mark. If we see new dancers as our solution to the "revenue problem" as the answer to keeping the doors open, then we are still missing the mark. In these "solutions" our interest is self-serving our own needs and not in providing a welcome and fun-filled life style for new and current dancers. Under these circumstances it is not realistic to expect current dancers to actively recruit new dancers and strive to retain current dancers.

"Not until we understand the needs of our current dancers and potential needs of new dancers and seek to meet those needs will we find our way."

If our primary objective is to provide the current and new dancers a fun-filled, better life based upon their needs, then and only then will square dancing again prosper and grow in the process.

As callers, can we present ourselves in a way that will retain our current dancers as well as attract others? What do we know about these generations of current and potential new dancers? What are they interested in? How do

they spend their precious leisure time? What values does square dancing have to offer? These are the questions that demand our interest, attention and answers as we take positive action to increase our numbers.

As we enter this new millennium, where do we see square dancing in 25 years? How will its role be defined? Will it be seen as a relic of the past, an organization of yesterday, which attracted great crowds of days gone by but is of little relevance in that time frame, or will square dancing be seen on the cutting edge of the most desirable use of leisure time? Square dancing has the opportunity to continue to be a world-wide, dynamic, fun-filled way of life filling the current and new dancers' needs and providing them the opportunity to have more meaningful lives through square dancing's activities and friendships. Unfortunately square dancing also has the opportunity to be a semi-extinct (Square Dancinginsensus Extinctus). The choice is ours alone.

Reshaping our roles and redefining our priorities as callers can be disconcerting and even fearful as it causes us to move from our places of

comfort and familiarity. Remember fear is merely an acronym for (False Evidence Appearing Real). We must be ready to face the troll who runs from under the bridge to yells in purple-faced rage "We have never done it this way before or we tried this before and it did not work."

The basic, traditional tenants of fun, friendship, and support have not changed. People today are just as interested in what is good, fun-filled entertainment and fellowship and are searching for the best ways to build new friendships and spend their precious leisure hours. The great lessons of declining numbers and retention can best be measured in terms of those dancers who have quit. What did they not like about square dancing? As leaders, we must look inward and remove the elements that have caused the loss of energy and enthusiasm for recruiting and low retention of dancers.

If we accept the mind-thought that people do not have time for square dancing or we blame the decline on computer internet surfing and cable television, square dancing will con-

tinue to decline. People all over the country are searching for ways to use their precious leisure time on lasting activities that can provide them with friendship, feeling of appreciation, and fun. Square Dancing can once again be focused to meet those needs. Square Dancing's great causes of fun, friendship, and appreciation must never be outdated from external competition for leisure time or from internal dancing deficiencies. We must have the courage to fix the dancing problems, the low retention problems, and the decreasing energy for recruiting problems.

When the call "Square-em Up" is called in the future, who will be in the squares? This question and others will be answered in large part as we seek to determine who we are, what we are, and what are we trying to do. Our membership will be determined by our ability to listen to the current, prospective and former dancers and with courage in hand to move forward to make the internal dancing and priority changes needed to keep square dancing strong, vibrant, and alive well into the new millennium. I think we will do it. 🍀

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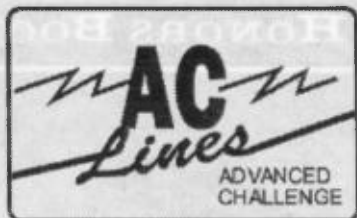
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by
Ed Foote

The 19th American Advanced & Challenge S/D Convention

The 19th American Advanced & Challenge Square Dance convention was held at the University of Toledo in Toledo, Ohio this past August. A total of 572 dancers attended the 4 day event.

There were 5 halls of continuous dancing: A-2, C-1, C-2, C-3A and C-3H. Staff Callers were: Mike Jacobs, Dave Lightly, Tim Ploch, Tim Scholl, John Steckman, John Sybaisky and Anne Uebelacker, with guest callers Todd Fellego and Bill Haynes.

Next year's Convention will be August 2-4 at the same location.

CORRECTION TO JAPANESE WEB SITES LISTING. Last February I described two Japanese square dance web sites. I am indebted to Bob Craig, who found some mistakes in the web addresses as I listed them, and his letter was published in the *From the Mailroom* section of ASD in April.

Because some people may not have seen his letter in that issue, I want to

re-print it in this column. Here is his letter.

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

"The correct URL for the Chiyoda Square Dance Club is www.asahinet.or.jp/~pg3s-aso/dance/english/index.html

"The correct URL for Noriko Takahashi's Square Dance Page is www.bekoame.ne.jp/~noriks/ENGLISH/English-Index3.html

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

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Jon Jones Milestone, 1985

Jon was introduced to square dancing in 1954, and after a series of ten lessons, was soon in the swing of the activity. Shortly thereafter he became involved in teaching and promoting square dancing.

Jon helped organize The North Texas Callers Association and the Texas State Callers Association, and was elected the first president of each organization. He has been a member of CALLERLAB since 1974, was elected to the Board of Governors in 1976, and served a two-year term as Chairman of the Board.

Today Jon calls regularly for Mainstream and Plus clubs. For nine years he taught a one-hour P.E. credit course in square dancing at the University of Texas at Arlington. Jon has called dances, conducted workshops, festivals, week long institutes, and callers clinics in many of the states as well as several foreign countries including Canada, Mexico, England, Germany, Spain, Japan, Australia, New Zealand, the USSR,



and Egypt. He is an accredited CALLERLAB caller and Caller-Coach. Jon was Chairman of the CALLERLAB Mainstream Basics Committee for several years and was also Chairman of the Caller-Coach Committee.

Over the years Jon has discovered that his busy schedule with square dancers and the square dance activity has been a most rewarding experience. He believes that square dancing is the best hobby and recreation in which anyone can indulge. "Square dancing," says Jon, "is an expression of joy!"

Jon Jones has recorded with Square L, Kalox, and Blue Star. 🎧

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FROM THE HIP

LARRY COLE



Help police - stop thief!! Will my insurance cover the loss? Well it finally happened, after twenty six years of calling, my "stuff" was stolen. You know what a caller's "stuff" is don't you? That includes anything and everything needed to call a dance. In my case it wasn't everything I still have my speakers. Late in May I was notified by hotel security that my van had been broken into and trashed. Upon closer inspection I found a broken window and a missing television was the only real damage to the van.

My auto insurance covered these two problems in great shape. The stolen equipment included my Hilton AC-300, a six inch briefcase, 100 records, three microphones and all other assorted cords and miscellaneous items that were in the briefcase. Now please don't start a pity party I don't need one and this anecdote is not included for that reason. It is included to urge you to check your insurance coverage. Several years ago, I had quizzed my

homeowners agent about coverage on my "stuff". His reply was that it could be very touchy should I have a loss, as my homeowners policy did not cover business items. I then made the decision to look elsewhere and all of my equipment is insured, through CALLERLAB, with Wohlers, Seabury and Smith. I am happy to report that my loss was covered quickly and professionally by Wohlers. I faxed in a claim and a copy of the police report and received a check, less the \$100 deductible, in about two weeks. If you are concerned about your coverage I urge you to check out the equipment insurance available through CALLERLAB. I'm glad I did!!!!

Did you notice that the title of this column has been changed to "From The Hip?" Your editors and I thought it was time to move to a new arena. So we are going to give it a try. They believe it will give me greater leeway for my thoughts. I just hope that I don't go out on a limb and cut it off

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Steve Brown
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behind me. The following appeared a couple years ago and I feel it is even more true today therefore I would like to repeat it.

There has been much talk for a few years concerning the way we treat new dancers. Considerable progress has been made in this area. We now know that we must shepherd these folks for they are the lifeblood of our activity. However, there is another group of new people that we must encourage. Our new callers are extremely important to square dancing. Learning to be a caller today is intensely difficult. The task requires a mountain of practice time, study time and money. The problem is we do not give them a fair chance to call for us. We only want to dance to the

best callers available - well they started somewhere - someone gave them a chance. Tony Oxendine did not just burst onto the scene as one of the best, many square dancers gave him a chance as a new caller. WE MUST GIVE OUR COLLECTIVE SQUARE DANCE SUPPORT TO ALL NEW CALLERS, Remember, just like no new dancers, no new callers leads to no Square Dancing.

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
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"Questions are Welcome"



SEWING 101

WITH *DONNA IPOCK*



I tell you once I get my mind set on something... I just keep at it until... well, what I'm getting at is about a year ago I tried to find an honest to goodness pattern for the popular RUMBA sleeve that you see on most of the ready made outfits. Seems that everywhere you look, you see these sleeves on blouses and dresses. When we were at the Nationals, they were everywhere, on the mannequins, in the fashion show, even on the square dancers... there they were, but NO pattern could be found for these popular sleeves. I asked all the vendors that had any patterns and none could be found. By the way patterns are becoming scarce, so when you see a vendor with some patterns, it is a good idea to go ahead and make a purchase right then. Well, I came up with a simple way to make the RUMBA sleeve. Please let me know if you have found a pattern or if there is a better way to make this sleeve. You use a raglan sleeve pattern but with these modifications... I use an old McCall's® pattern #6332 and have made one with the Authentic Pattern # 318.

Alter the pattern width by eliminating at least 3-1/2 inches. This will result in a column for a sleeve base. Please be sure you test this on some scrap fabric (here's where that stash of left-overs comes in handy.) Make a sample sleeve just as if you were using the GOOD

fabric. Believe me, this might save you some heartache or a quick run to the fabric store if you ruin the GOOD stuff. The sleeve will need at least 4 Rumba Ruffles per sleeve. Measure the width of the new sleeve pattern and add 6 to 8 inches to that measurement. If your sleeve base is 19 inches then your ruffles need to be about 27 inches long by 4-1/2 inches. Remember you will need 4 per sleeve.

Go ahead and now finish the raw edges, ie. hem and top of ruffle. Loosely gather the ruffle and sew on to your sleeve before you attach the sleeve to the bodice. Place the first ruffle and then layer the next ruffle and the next and so on being sure to cover the previous ruffles top edge. This is similar to placing multiple ruffles on a skirt. You start at the bottom and work your way up. Finish your sleeve and see if this is the length you need and make your adjustments. This may sound complicated but once you have your basic know-how down then you can make these sleeves without much trouble. The sample sleeve you made from the scraps will come in handy to rework if needed. Well, I didn't stop there...I took the whole thing apart, once I got it just right, and made my own pattern from the pieces. Now this will

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save me time and much thinking....Is this right? Is this the right length? Did I remember to eliminate enough width? You will have to do some reworking but in the long run you will have your very own RUMBA SLEEVE Pattern. I'm told that this is called re-engineering a pattern and many books have been written about the right way to do this, but this is my way. Hope it works for you.

Now some talk about fitting a pattern. Try on, try on, try on! This is my mantra as I sew. Even though I use the same tried and true patterns over and over again I am always mixing a sleeve here or a bodice

there. The best way to keep away those "I think I ruined it blues" is to try on as you sew. If you can invest in a full length mirror for your sewing space, that way you can try on and do your fitting as you go. Once I used the front of one pattern with the back of another. The back had darts on the shoulder back that made the front arm hole just not work. By trying on as it was in progress, I saved this outfit from landing in the "I can't wear this" pile. Sometimes it is best to pin in place with the wrong sides together. That way you can repin easily and not have to pin and repin after you have taken it off. You can

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take a nip or tuck or even let it out and repin while still on your body. No matter how many measurements/alterations you take, nothing beats putting it on and making it fit the way you want.

Please don't do what I did. I purchased some border fabric, my favorite, they didn't have enough of the companion fabric but I bought all they had anyway 'cause I knew since this was a chain store I could probably find it at another store location. Well I did locate it and purchased the length of fabric I still needed. Guess what? Different dye lots. I even prewashed, and prewashed, and prewashed the two pieces of fabric, hoping that they would match up *somehow*. They did not.

What I should have done is to return the first piece, most fabric

stores will take it back if it hasn't been cut or altered in any way, and purchase the total amount at the store that had the amount I needed. I didn't and now I will have to set my sights on a different use of this fabric. Remember dye lots are all not the same from store to store or even in the same store. Be sure to check the colors carefully. Oh yes, and be sure to pre-wash or pre-treat all your fabric, this will save much heartache after you've made that special outfit, laundered it and you guessed it, it is a different shade or looses some of its shape. The worse scenario is to have it shrink. I really don't understand how something can shrink each time it is laundered. Why, if this would work for me I would be in the water two, three, even four times a day. Think about it!

Sew Happy....

ON THE RECORD SQUARES

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TITLE - Label

ARTIST

Popeye - RMR-2006

Danny Payne

This one gets my "favorite" choice this month because it's fun stuff, the music is right on with the old Popeye melody and it kicks right along. Dancers are always surprised when a tune comes along like this. Check it out and make your own fun! Catch the key change in the closer. *Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Sa Do, 8 Chain 4, Corner Swing & Promenade!*

Every Street's A Boulevard - C-2101

David Murray

Here's an old classic with an updated attitude. Great sing along for dancers (at least they all seem to want to sing along). Semi relaxer... It's your delivery that makes the difference. Steady bass beat and a muffled horn in the background sharing leads with guitar and a slider. *Hds(Sds) Square Thru 4, Do Sa Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Pass the Ocean, Recycle, Corner Swing and Promenade!*

If You Got The Money - GMP-307

Darryl Lipscomb

This one's a hoot! Covering the old Willie Nelson tune by the same name. Great GMP snap in the music and if you have a handle on the lyrics, you have a hit with the dancers. Catch the key change in the closer. *Same figure as the record above. I'm not kidding!*

Devil's In The Phone Booth (Dialing 911)

RMR-2005

Mike Bramlett

An active piece combining inspiration and boogie woogie for those of you who are planning on skipping church on Sunday. Jumping piano leads and a sharp percussion line. The new owners of RMR are making a definitive mark on our music scene with some fun and hot tunes. Check them out if you haven't already discovered the new face of RMR Records. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Roll 1/2 Sashay, Box The Gnat, Square Thru 3, Trade By, Swing Corner and Promenade!*

Recordings reviewed are supplied by

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That Don't Impress Me Much - S2K-2006 **Chris Froggatt**

The sixth tune from Sounds 2000, this one covers the Shania Twayne pop tune from last year. Medium on the energy scale and cute music... the twist is in the adapted lyrics. Tune in to your local and international tape service to find out just what is going on. *Hds(Sds) Promenade 1/2, Pass The Ocean, Extend, Linear Cycle, Touch 1/4, Scoot Back, Corner Swing & Promenade!*

Mexicali Blues - HH-5242 **Joe Saltel**

A little mariachi band in the background and that signature High Hat sound makes for a pretty cheery piece of music despite the bluesy title. *Hds(Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Slide Thru, Touch 1/4, Girls Run, Corner Swing & Promenade!*

My Melody Of Love - SSR-213 **Bruce Williamson**

Strong bass and an active keyboard for leads. Bass kicks with an "oompah" sound and the music has almost a circus, polka like feel to it. This was an old Bobby "V" tune I believe. Have some fun with this one especially if you can dig up the Polish lyrics he used to start the tune with. *Hds(Sds) Promenade 1/2, Pass The Ocean, Extend then uses a standard Spin the Top finish.*

There I've Said It Again - GMP-114 **Doug Bennett**

Here's an energetic tune using horns and strings to lend a big band feel to the music as well as using that snappy percussion we are used to hearing in GMP music. *Figure varies with each progression*

Tonight The Heartache's On Me - HH-5245 **Kip Garvey**

A relaxer with that sad C&W strain telling of broken hearts and lost love. Signature HH sounds with that plaintive fiddle. *Hds(Sds) Box The Gnat, Slide Thru, Spin The Top, Box The Gnat, Fan The Top, Boys Move Up-All Cross Run, Left Swing Thru, Ladies Trade, Ladies Run-all Promenade!*

Hoedowns

Sonya's Hoedown - RMR-2007 **Sonya Savell**

Hip and contemporary, this one fits nicely into my hoedown collection. Kind of a cross between Latin modern and jazz with horns and a solid percussion line. One of my keepers for the month.... should be one of yours as well!

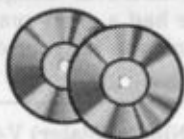
Just Gotta Get Away/The Cowboy Suit - OR-3010

A double sided offering from PMDO. Just Gotta Get Away has that signature boom chucka beat and a very simple, almost dream like melody line-relaxing to say the least. The Cowboy Suit is more active uses a snare and bass drum percussion line and a tambourine sound for accent. You all know that double sided hoedowns mean that you can find something you like.

Stony Creek/Rocky Pond - CRC-131

Stony Creek is an active, strong, boomchucka beat hoedown with a minor fiddle role to provide a melody line. Rocky Pond is similar in intent and structure with minor melodic differences. If you like Crown Records, one side or the other will suit your tastes.

See you next month! 🍄



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Feel Good Blues, Williamson	RB 3084
Bully Of The Town/Stone's Rag	BM 1030
Crocodile Rock, Nakamori	ER 1031
I'm All Right, Mitchell	CD 281
Country Hoedown, Steele	TB 535
Mama Never Told Me 'Bout You, Smith	SSK 109
Popeye, Payne	RMR 2006
Pink Flamingos, Braffet	CC 63
Line-Up / Hole In My Heart	PLM 108
Flowers On The Wall, Sheffield	ESP 1049
Twelfth Street Rag, Dillander & Murray	C 2202
Old Hippie, Bliss	GMP 705
Lonesome Pine, Osawa	ER 1032
Sonya's Hoedown (Flip Called P)	RMR 2007
Papa Jean's Blues, Worley	CRC 134
If You've Got The Money, Crawford	C 2302
Wildwood March/Uptown	GMP 506
The Wanderer, Kremers	SSR 210
Sex Bomb, Ekblad	AMR 203
Toys (Flip Called Ms), Berg	HCC 107
Rockin' Gospel With Sonya & Friends, Savell	Rockingospel
Good Callers Don't Have To Yodel, Clendenin	MP3CK 139

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers,

There are many round dance organizations out there but we only hear from just a few. American SquareDance makes this room available so that we might share what is happening across the country and around the world with round dancing.

If you've never or only occasionally sent us your releases, please consider including a mailing to us on a regular basis. See the next page for our address.

October is such a beautiful time of the year with the leaves changing colors and the smell of fall in the air. We hope you have had a great summer. We extend many happy wishes to you and again thank you for your continued support for this article.

DRDC Top Teaches Reported In The July/August 2000 Newsletter

*Submitted by Mary R. Simmons,
Newsletter Editor*

Liebestraum #3 (Shibata) V+1/WZ/
Flip Dancez Merengue
2000 Blues (Nelson) IV/Jive/Belco 426
or 337 Walkin' Blues
Boogie With Me (Worlock) V+2/Jive/
SP Flip Read My Mind
It's June in January (B/M Moore) VI/
Foxtrot/SP 351
Amapola (Rumble) VI/Rumba/Star 131
Power Of Love (Goss) IV+1/Rumba/
SP 296
All That Jazz (Sechrist) V/Foxtrot/
Star 133A
San Francisco (Molitoris/Callahan)
III+2/Foxtrot/Roper 288
Melancholy Dreams (Slater) V+2/
Waltz/SP 351

Acapulco Nights (Slater) V+2/Cha/
SP 352
It's Alright With Me (Rumble) V+2/
Quickstep/Star 121
In The Mood (Goss) UP Lindy/
Roper 167B
You Rumba (Esqueda) VI/SP 337
Salsa Café (Shibata) V/Salsa/Rumba/
SP 339
Un P'Tit Beguine (Goss) VI/Foxtrot/
Star 126
Mexico (Molitoris/Callahan) II/TS/
Coll 4671
Change Partners (Rumble) VI/
Foxtrot/SP 121
Easy To Love (Slater) IV/Waltz/SP 336
First Day of Spring (Rumble) V/Waltz/
Star 131
Come Monday (Orme) III+2/Rumba/
Coll 9004
Sunshine Of Your Smile (Slater)
IV+2/Foxtrot/SP 349
Live, Laugh & Dance (Bond) III+2/
Merengue/Cha/ESP 1040

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ROM - February/Sept 2000

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Santa Lucia (Paull) Roper 142

Phase II+ (Bonus)

Bimbo (Whyman) CTB 4709

Phase III

Hey Jealous Lover (Paull) Roper 173

Phase IV

Mambo Tequila (Schmidt) Eric 267 or Coll 3154

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THE CALLER COACH

DON WILLIAMSON



STYLING HABITS REVIEWED

In this article, I plan to review some of the factors that are affecting the way people dance. I don't pretend to have all the answers for improvement, however, I am going to list a few things I have begun to try after many years of teaching which seems to be helping. Hopefully it is food for thought.

1. WHAT ARE SOME OF THE ACTUAL CALLS AFFECTING STYLING PRACTICES?

Swing: Many of our present day aging dancers simply will not swing. They have been roughed up and actually injured in some cases by other dancers. Some have physical problems that do not permit swinging.

Circle To A Line: Most experienced dancers that I see will do as follows when this is called. For example, the heads will lead to the right properly then, if "Circle to a Line" is called, they will go left around the back of the sides to get to their position on the left of the line, and the sides will simply slide to the right to form a zero line. The confusion comes when the new dancers (who have been taught by the definition) try to do it like they have been taught and get overruled by the experienced dancers.

Do-sa-Do: Most experienced dancers will swing or do some other action.

Promenade Half: When the heads or sides promenade half, the

other couple goes into the middle and swings or bumps hips several times before returning to their position. This often confuses dancers, especially new dancers.

Weave The Ring: Many dancers bump, pop hands, and various other actions as they meet each dancer. This often causes the square to break down because they get behind the music, especially in a singing call. The caller has to leave out some of the choreography or the square is down.

Stars: On right hand or left hand stars, some of the men make palm stars and some take wrist holds (pack-saddles). Some just grab in the general vicinity. They never seem to do it the same way. The definition and styling instructions seem clear to me.

Hand Holds: In many parts of the country, the forearm hold regarding ocean waves, swing thrus, line, etc., has been taught for years. In other parts, the pigeon wing (hands up) method has always been taught. Most of you will remember when we almost came to blows at CALLERLAB over this issue. When I came home from CALLERLAB that year and told the dancers we were going to change, they told me to stuff it. Maybe we should listen to what our dancers are trying to tell us on some of these issues. Most

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Advanced and Challenge dancers that I see simply touch hands and, I'll admit, I'm leaning that way. The dancers tell me this eliminates much of the rough dancing and works much better. Maybe we should examine this a little more closely.

Stepping to the Music: Many dancers have problems with balance and body control by not stepping properly. The step should be a shuffle step with most of the weight on the ball of the foot with knees slightly flexed. This is true not only in dancing but in athletics as well. You can't control your body on your heels.

2. WHAT ARE SOME OTHER FACTORS AFFECTING STYLING?

Angels: Square dance angels are great to help teach classes. They greatly help with the social part of moving from class to club. The down side is that, unless they are carefully controlled, they pass along a lot of bad habits to the new dancers.

Young Dancers: They want to go fast with lots of swings, twirls, whirls, and gyrations to boogie or rock music. Older dancers in general want to go slower with minimum swings,

twirls, whirls, and gyrations to classic pop, country, or easy listening types of music. There are a few exceptions.

Teaching: I'm afraid some of us simply do not spend enough time teaching and emphasizing styling in our classes.

Overuse Of Calls: Overuse of some calls, such as Do Sa do, Swing Thru, Boys Run, Ferris Wheel, Right and Left Thru, etc., by callers lead dancers into extracurricular moves.

SUGGESTION: I suggest that we take a long look at some of the things our experienced dancers are trying to tell us by their actions. We should also consider the things we callers have not been doing that might help and just maybe we could vastly improve an already great activity.

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

Gnat Boxer Square Dance Club

The Gnat Boxer Square Dance Club of Wooster, Ohio has had the unique experience of becoming a twin club with the Happy Hoppers Club of Newmarket, Canada. It all began over a year ago when they found our website, www.tring-usa.com/square, while looking for a club in the States to visit.

They contacted a couple in our club to find out more about our club and the area. After quite a few e-mails back and forth, an April visit was arranged. Our club set up committees to host their club members and a group from their club came for the weekend. We arranged hotel rooms and rounded up all the vans in our club to transport them to different events. On Friday evening, we took our guests to another area club to dance. Saturday morning, they were taken on a tour with a visit to area stores and the Amish country then lunch. After dining, the tables were pushed aside for a square dance tip. A carry in dinner preceded our dance that evening. They presented us with pins from their club. We had such a good time with them that we decided to visit the Canadian club in October.

A group of Gnat Boxers visited them in October over the Canadian Thanksgiving holiday. They had an

informal dance on Friday evening. They picked us up in a school bus on Saturday for a visit to Callen Gardens and a turkey dinner at the restaurant there. We were treated to some delicious dishes they prepared for us before the dance. One of our club members made a quilt that we presented to them. Talk began about

the next visit and it just went from there. E-mails flew back and forth and the idea of twinning came

from the Happy Hoppers. Another visit was set up for this past May. We allowed more time for just visiting this time. We had an informal dance and hot dog roast on

Friday night. A couple of the Happy Hoppers brought campers and some of the Gnat

Boxers camped with them. We had a catered dinner served before the dance Saturday night. The Happy Hoppers had made a banner to symbolize the twinning of our two clubs. They also had a quilt wall hanging that represented the two different clubs joining together. A letter from the mayor of Newmarket was read aloud. The mayor of Wooster was on hand to read the proclamation that was drawn up to state our hopes and ideas of twinning. Both mayors signed the proclamation and each club has a copy



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to display. The Happy Hoppers do not dance during the summer months so they do not have much time for planning if we visit with them in the fall. It was decided that we would have an official yearly visit in the spring.

It will be the Gnat Boxers turn to visit with the Happy Hoppers in the Spring of 2001. We have made some new friendships that hopefully will last many years. We presented the Happy Hoppers with a friendship basket. A liner was made for the basket with half of the material American flags and the other

half the Canadian maple leaf. We filled it with goodies of all kinds for the club to share in hopes that the basket will then be passed back to us on our visit to them to become a tradition between the two clubs. It has been an exciting adventure for us and has brought new energy to our club. Many people pitched in to plan and do the work it takes to set up a weekend visit like this.

*Submitted by
Roger & Jolene Rehm,
Secretaries - Gnat Boxer SDC,
Wooster, OH*



October brings to mind scarecrows, corn stalks, the smell of apple recipes and Halloween. Once again it's that time of year when the doorbells will ring and a little one will say "Look At Me" . . . I'm a ghost, a devil or a "Shiek."

So enjoy the "treats" of fall and watch out for the "tricks" on the 31 . . . Happy Halloween!

SHIEK 2000

Roger & Kathy Wright

RECORD: Hi Hat # EN-046

FOOTWORK: Opposite except as noted

RHYTHM: Two Step

SEQUENCE: Intro-A-B-C-D-Ending

PHASE: II+1 (Fishtail)

INTRO

1-4 WAIT;; CIRCLE SNAP 4; STRUT TOG 4;

PART A

1-4 2 FWD 2 STPS;; 2 TRNG 2 STPS;;

5-8 FC TO FC; BK TO BK; BASKETBALL TRN;;

9-12 2 FWD 2 STPS;; 2 TRNG 2 STPS;;

13-16 FC TO FC; BK TO BK; STRUT 4 LOD TO PK/UP;;

PART B

1-4 SCIS/SCAR; WK OUT 2; SCIS/BJO; WK IN 2 CKG;

5-8 FISHTAIL; WK 2; FWD LK FWD TWICE;;

9-12 SCIS/SCAR; SCIS/BJO CKG; FISHTAIL; WK & FC;

13-16 2 TRNG 2 STPS;; VINE TWIRL 2; WK 2;

PART C

1-8 CHARLESTON;; STRUT 4;; CHARLESTON;; STRUT 4;;

9-16 4 TRNG 2 STPS;;; FULL LACE;;;

PART D

1-8 CHARLESTON;; STRUT 4;; CHARLESTON;; STRUT 4;;

9-12 CIRCLE AWAY 2 TWO STPS;; STRUT TOG 4;;

13-18 SLOW SWIVEL 4 TIMES;;; SLOW STP KICK BETWEEN FEET;;

ENDING

1-2 STEP IN PLACE, CHUG APT; PT RLOD;

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



JOHN'S NOTES

John Saunders

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

Don Ward shares his philosophy about dancing and contra dancing specifically. He says, "There is a distinct difference between Contra Dancing and Square Dancing when it comes to music and body response. A Square Dancer's body flow today has the beat as the motivation and the caller directing the movement. There is very little correlation between the rhythm and the subconscious body stimuli. On observation most dancers don't even take one step to each down beat of music. The majority just gets from point A to point B. Music is just background for the caller to call to."

In the Workshop ideas section this month, John looks at the call, "Snap the Tag." It has a Partner Tag in the definition, which is now on the Advanced program. The other call workshoped is Relay the Deucey with one of the waves Right-handed, and one Left-handed. Obviously this involves asymmetric choreo, but could be a fun call to look at.

The **Basic Program** call featured is Split the Outside Couple. Scoot Back 1½ is the **Mainstream Program** call of the month. This is an extension of Scoot

Back that can be used fairly easily and can add variety to your dance program. This month for the **Plus Program** John explores the call Spin Chain the Gears. If you try calling it from Left-Handed Waves you might find it easier at first with the boys on the ends and the girls in the middle.

The **Advanced and Challenge Supplement** includes: Pair Off; Out Roll Circulate; and Jay Walk.

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

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

Stan and Cathie can be reached by e-mail at: tfguild@capital.net

Leadership is an important attribute for a caller. Listed in the article are some of the developable skills and characteristics of a good leader.

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 continues sharing some of his ideas for those callers teaching or calling square dancing in the schools. This is an excellent opportunity to dispel the myths that some people have regarding what square dancing is. For more information on getting materials for the school pro-

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grams, 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. Heiner Fischle was asked to lead some dancing at a wedding, and he pro-

duced a good way to get into contras. Some of the sequences include a mixer and dancing in the Sicilian Circle.

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THE HAPPY KALEIDOSCOPE

by Jackie Hemelt

Where am I? What am I doing here? Colorful square formations are meshed over a brown wooden board. Colors of red, blue, green, pink, purple, and orange begin to move into a conglomeration of bright hues. Where did the square formations go? It must be a kaleidoscope with all its diverse movements of circles, axes, angles and colors.

Bright lights emphasize all the colorful movements and I hear some sort of familiar, low music. Red, blue, green and purple shapes of the intriguing kaleidoscope move round and round until the music stops. The conglomeration of colors scatter to happy squares and then disappear to other points on the brown board.

Why am I up here where the lights are dim, high above the colorful happiness when the kaleidoscope appears? What's going on down there? Where am I?

The music begins again. Oh boy! I'll get to enjoy the magnificent colors and movements again. I was a part of all this happiness and colors, and not so long ago. I just can't figure it out! The colorful, vivat kaleidoscope disappears.

I hear a familiar voice. My granddaughter, Tracy, kisses me and releases me from my deep trance. "Grandma, look down there. Mama and daddy are waving to us from the dance floor. Don't you love mama's royal blue dress, matching petticoat and silver dance shoes? And, look at daddy how distinguished in his grey western suit

and his bola neckwear you brought him from New Mexico."

"It's so beautiful here, Tracy. But, I'm still not sure where I am or what's happening. I'm glad I came, though. Why are your mama and daddy down there, not up here with us?"

"Grandma, mama and daddy are square dancing. This is the Annual Square Dance Festival at the auditorium." "Oh, that's it! I square danced for many years until I got arthritis and I couldn't hear too good. I talked your mama and daddy into square dancing."

"You were a pro. I remember the pretty dresses you made and all the colorful, fluffy petticoats stacked one on top of the other in the corner of your bedroom; some hung from an amazing ceiling chain; every color imaginable, red, green, blue, yellow, pink, even purple. They looked like colorful flowers."

"I have on my favorite fashion show dress I modeled at my last festival, and I saved my silver and gold dance shoes. I want to dance again!"

"You look pretty in that dress, Grandma. I know you'll dance again."

The music began when the square dance caller, dressed in a western suit, appeared. Cheerful dancers, adorned in their colorful attire in every color imaginable, appeared on the dance floor and hastily moved into colorful square formations; some hugged and shook hands. "Hi, how ya doin'?" The caller began his musical dance routine.

It seems like yesterday when I took my beginner lessons many years ago. The dance room was jam-packed from

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wall to wall with happy single dancers. I had a horrendous time to stay in the same square in which I began. Sometimes, I didn't! The caller said go left, and I went right. I saw the colorful formations of the kaleidoscope even then; reds, blues, greens, purples moved until the caller completed his musical dance routine.

I was a terrible dancer but I never gave up. I didn't know where I was or where I should be; just like now. I know what my problem is, I'm senile!

I was a square dance caller; the only female caller in the city. The male callers named me "The Drill Sergeant." I was determined to teach the beginners to be excellent dancers. The colorful moving kaleidoscope was especially visible to me while I taught. The sight was incredible, with all the conglomerations of colors, angles, circles and squares like the one I see now.

Tracy touched my arm. Once again, I was released from my trance. "Where are my daughter and her husband? They're somewhere down there. I want

ABOUT

JACKIE HEMELT

Jackie Hemelt, from New Orleans, Louisiana wrote this piece in her Creative Writing Class. She has danced for thirty years and was once a caller which was what motivated her to write this short story.

to go where I can dance!"

"Grandma, let's go to the auditorium floor by the happy dancers. I'll help you down. How's about a frosted glass of Coke and some of that delicious smelling popcorn?" Tracy took her arm. "Daddy's so proud you're here and wants to dance with you and show you off."

"Oh yes, help me down to the dance floor. I have my silver dance shoes on. I want to dance again, to be a part of the festival tonight. Let me revel in the happiness where the beautiful colors are vivand and moving. Take me down to the happy kaleidoscope!"

The Transition from Squares to Contra - Part 2

by Paul Moore
Running Springs, California

There are some subtle differences between square and contra, also. For those of you who are only reading this, try the following experiment, which I am demonstrating to people at the Seminar. Take a square dance singing call (I'm using Alabama Jubilee) and try the different openings:

- 1) Circle left - then the lyric
- 2) Four ladies promenade inside
- 3) Sides face Grand Square
- 4) Four ladies chain

What is the difference among the four different openings? Openings 1 and 3 give the first beat of the phrase of music to the dancers - in other words, they get to start dancing on the first beat. Openings 2 and 4 the caller takes the first beat and the dancers do not begin until beat 3 of the phrase, or the dancers are always chasing the phrase. In all fairness, most square dance singing calls let the dancers get back on phrase at two points during an opener - weave the ring and on the promenade (but that is partly because the caller wants to sing the chorus in phrase with the music). But it accomplishes the same thing - the dancer gets to dance to the phrase as well as the beat of the music. Contra dancing always gives the first beat to the dancers, and I'll explain how later.

Side note: there are good and bad leaders in all dance fields. How many line dance teachers say what you are supposed to do while you're supposed

to be doing it? Or round dance cuers who cue just a little too late, so if you do not know the dance it is always a little awkward. Or square dance callers whose timing is off so that sometimes you stand and sometimes you rush to get to the next position. And there are contra callers whose noses are so close to their note cards they have no idea what is happening on the floor.

For all of the dance leaders who have these problems, the solution is the same - know the music, the dance, and the timing so well that it makes dancing effortless for the dancers. The leader who has the most difficult job is the square dance caller. Unlike for the round dance cuer or the contra caller, the dance is not pre-choreographed to a set piece of music. And many square dance figures take a strange number of steps considering the structure of the music (such as square thru four from a static square takes 10 counts, but the phrase of the music is 8). Really good callers keep you on or close to the phrase, they know their timing well. Many could call a good dance blindfolded and their vocal rhythm is so strong the dancers can't help but go with them. The caller has learned to disguise the phrase of the music so the dancers are only aware of the beat.

Here is the major difference between squares and contras. Square dancers are absolutely dependent on the caller to tell them what to do and when to do it.

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Contra dancers can learn the dance (memorize it temporarily) so they know what to do and they can listen to the music to tell them when to do it.

This is the difficult transition point from squares to contras. First, contra uses figures that are all multiples of four beats; if you have one four beat figure, for sure there will be another figure to use up the other four beats to get you back on the phrase. Many (most) contra figures are in 8 beats (dosado, swing, ladies chain, etc.), so that you stay exactly on phrase. Many square dancers want to rush. For example, square dancers tend to do a dosado (or Highland fling) in 6 counts because it puts the dancers back on

phrase after a 10 count square thru. Ladies chain is often done in only six beats because they hurry on the courtesy turn (the man just wants to turn in place instead on backing up as many steps as the lady moves forward). The change in timing is a hard adjustment, but most dancers catch onto it in one or two dances if they listen to the music. There is a real joy of hearing the end of the phrase and coming to the end of the danced figure at exactly the same time.

The formation of contra throws some people off. It feels strange to have your partner opposite you rather than beside you. This is especially so in those "proper" dances in which all the

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men are in one line and the ladies are in the other. To simplify the formation, let's look at the "improper duple" which means simply that the men and women are mixed in the lines and two couples are dancing together. Put the caller at the top or head of the hall facing down the hall; the first couple simply takes their place as a standard couple (man on the left and lady on the right) and also face down the hall (this couple is called the active couple). The second couple faces the first couple, and so we have two standard couples facing each other (the second couple is known as the inactive couple). Couple three faces down the hall, couple four faces them, etc. By having everyone then face their partners, they are in a standard contra dance line. As in squares, we change your facing direction, so sometimes you are facing your partner (across in the other line) or your partner is beside you. Just as in singing calls in squares where we rotate the ladies, in contra dances we move the couples up or down the line to dance with a new couple.

Up the line? That simply means towards the caller, down the line means away from the caller or towards

the back of the hall. There are many ways to move dancers up and down the line. The easiest is to face you corner (or neighbor), or gents face left and ladies right, and pass thru with that couple. You are now facing a new couple and have moved up or down the hall. Another version is to face your corner and star thru. Everyone has moved up or down the hall, but you end up facing across to the other line. Yet another easy version is to face your corner, join hands in a circle of four, circle left $3/4$ and pass thru - and again you are facing a new corner. This is called progression. Sometimes we like to keep the progressions simple so that you can anticipate meeting your new corner. Other progressions are subtle and sneaky so you're not sure where your next corner is coming from. By the way, if you get to the end of the line and there is no one to dance with, simply trade places with your partner and start heading back into the line.

This article was written for the CONTRALAB Seminar held during the National Convention in Baltimore.

Continued next month

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Now is the time of the year that we celebrate one of the biggest holidays of the year "Halloween."

It is party time celebrated by young and old alike. Time to have that special party in which we all dress up and act out our hidden personalities. Think of having a party and doing some special Halloween dances. This month we are featuring a special one for you to teach in a very short time and have fun with.

Happy Halloween

MONSTER MASH

Choreographed by Tim Pilachowski & Darlene Crigger

4 Wall line dance Level: Beginner

Music: Monster Mash by Bobby Pickett Count: 32

Grapevine Right

- 1 Step right on Right foot
- 2 Cross Left foot behind Right foot
- 3 Step right on Right foot
- 4 Touch Left foot beside Right foot

Heel, Toe, Heel, Toe

- 5 Touch Left heel forward
- 6 Touch Left toe back
- 7 Touch Left heel forward
- 8 Touch Left toe back

Grapevine Left

- 9 Step left on Left foot
- 10 Cross Right foot behind Left foot
- 11 Step left on Left foot
- 12 Touch Right foot beside Left foot

Heel, Toe, Heel, Toe

- 13 Touch Right heel forward
- 14 Touch Right toe back
- 15 Touch Right heel forward
- 16 Touch Right toe back



Step, Step, Pivot 1/2, Step Back, Toe Back

- 17 Step forward on Right foot
- 18 Step forward on Left foot pivoting 1/2 left
- 19 Step back on Right foot
- 20 Touch Left toe back

Heel, Toe, Heel, Toe

- 21 Touch Left heel forward
- 22 Touch Left toe back
- 23 Touch Left heel forward
- 24 Touch Left toe back

Step, Step, Pivot 3/4, Step Back, Toe Back

- 25 Step forward on Left foot
- 26 Step forward on Right foot pivoting 3/4 right
- 27 Step back on Left foot
- 28 Touch Right toe back

Heel, Toe, Heel, Toe

- 29 Touch Right heel forward
- 30 Touch Right toe back
- 31 Touch Right heel forward
- 32 Touch Right toe back

Repeat

By Creative Marketing Services

Research: Initial Report

Scope:

During this last year, CALLERLAB has worked on reorganizing its Foundation to redefine it as a universal clearinghouse, open to representation and participation from ALL groups within the square, round and traditional dance community. The Foundation strongly encourages all dance organizations to join them in a collective effort to determine what steps can be jointly undertaken, to reverse the decline within our dance activity.

Utilizing the Foundation as a conduit, it hopes ALL dance groups will join in the effort to co-develop and implement a remarkable marketing program, THE PHOENIX PLAN, the first stage of which is now under way. The responsibility for the Plan's completion and implementation rests with the leadership of ALL square and round dance organizations. The integration of each group's unique history and insight, coupled with their problem solving and leadership experience, is critical for the success of this Plan. To enjoy the support it needs, it must be understood, appreciated and embraced by the dance community at large. If this can occur, it will become 'the new beginning', and the unifying ingredient in our formula for recovery.

CALLERLAB's fund raising efforts, along with generous donations from individuals and organizations within

the square and round dance community, is providing initial funding for the first step in this Plan. Utilizing market research, the Foundation proposes to examine the issues confronting our dance activity, and at the same time, become more knowledgeable about the competitive nature of the leisure, recreational, and fitness marketplaces. Market research presents the opportunity to learn how to better package and present its dance 'product' to attract the consumer's interest and loyalty. This initial Phase is equally concerned with the task of educating the existing population of dancers, callers, cuers, and organization leaders, regarding changes in the critical, supportive role, they will play in committing to this new marketing approach.

Phase One Research:

CALLERLAB recently appointed James Hensley and his marketing company, Creative Marketing Services, to act as Marketing Director for the Foundation. In turn, the Foundation engaged StarWorks, Inc., a respected market research company, to help in this work. This research data and analysis work has the potential to impact ALL dance organizations, and to help them develop more successful promotional programs. Much of the Plan's success depends on every member of our diverse dance community

Larry Cole

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recognizing the commonality of their purpose and goals, so that, as a working consensus, they can provide the necessary commitment, to make the Phoenix Plan a reality.

Phase One research seeks to discover the perception and image of square and round dancing currently held by the 85 to 90% of our population that is not square dancing. The Foundation is conducting two different types of studies to help answer these questions. There are Quantitative Studies, where we look at numbers and try to answer, "how many", and what are the "proportion" type questions. There are also Qualitative Studies, where we gather information about the "What", and "how", and even begin to understand some of the "why" questions.

#### **Quantitative Study:**

In March of this year the Foundation commissioned a study as an initial step in the marketing program.

#### **Study Objectives:**

Conduct a low cost preliminary study of general public opinion to:

- Assess the image of square dancing\*
- Explore potential for expanding interest in square dancing\*

- Test viability of "Boomer Generation" as target for marketing efforts
- Identify other possible marketing targets

#### **The Study:**

- 887 respondents to National Family Opinion Internet Panel
- Balanced geographically and demographically
- But limited by Internet methodology
- Three questions
- Large battery of demographic information

#### **Questions Asked:**

1. "Have you ever participated, as an adult, in square dancing?"
2. "Would you say you have a positive, negative, or neutral opinion of square dancing, \* or do you not know enough to say?"
3. "If you heard that square dancing\* is fun to do, a great activity for meeting and socializing with other adults, and also good for your health, would you consider joining a square dance\* class to learn how to do it?"

\*Note: These questions used the term 'square dancing', instead of the more inclusive 'square and round dance'.

ing, to avoid confusion, since it was the more commonly recognized phrase.

### **Findings:**

\*Nationally, direct contact with square dancing is limited. Most people (at least 8 out of 10) have not participated in this activity as an adult. Yet, the image of square dancing seems stronger than anticipated. In this study, it proved to be moderately positive, with only a small majority having a negative opinion. Most people were neutral, and a third claimed to hold positive opinions.

\*People who had direct contact with square dancing as adults are much more likely to hold positive opinions of it. We can project that experiencing the

activity appears to breed goodwill.

\*The reaction of people who have had contact with square dancing is similar across all income levels, yet people with incomes less than \$30,000 a year are significantly more apt to say they have a positive opinion of the activity than those who earn more.

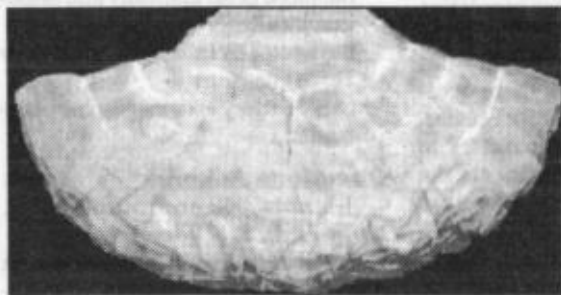
\*Being younger, unmarried, and living alone, reduces the likelihood of having had direct contact with square dancing and opinions of the activity in this group are naturally less positive.

\*Positioning square dancing as "Fun-Social-and Healthy would draw one in six to consider joining a class, and another 40% say they might consider join-

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ing a class. Together the YES and MAYBE responses to consider joining a class represent more than half of this national sample of respondents.

\*Despite parallel rate of adult experience with square dancing among males and females. There are significant differences between male and female responses. Females are far more positive than males and far more open to considering square dance classes.

### **Summary:**

We have learned that:

- Contrary to our original expectations, this study shows the general context for square dancing is favorable. The activity does not appear to be facing a major negative image problem. Additional testing is necessary for validation.

- There is considerable potential for expanding interest in this activity.

- The 'Boomer' generation is a viable target market for square dancing.

- Specific marketing targets could focus on singles, who have been married, and on people with lower household incomes.

### **Recommendations:**

As we begin to implement the Phoenix Plan, there needs to be further research to understand why, when the general context for square dancing is relatively positive, the current level of participation is decreasing. That kind of information will be critical to the Plan's final de-

sign and implementation.

### **Next Stage Research Studies:**

In looking for more 'qualitative' type answers, the Foundation is conducting "focus group" studies in various cities around America. These will be in depth, face to face sessions, with a professional moderator questioning, under controlled conditions, a small, representative group of carefully selected people. There will be groups of people who have not experienced our dance activity, and other groups who briefly square danced, and then dropped out of the activity. These sessions, which are videotaped and reviewed, will allow us to obtain better insight and answers, for the more difficult questions raised in our previous survey work.

Together these studies will begin to draw an accurate picture of just who our best dance prospects should be, and what image they currently hold about square and round dancing. Also, to some degree, we will begin to understand what consumers are seeking in their search for leisure time activities. From this data our family of dancers and callers can better judge, recommended modifications to programs, attitudes, organizational structures, as well as, the individual club member's changing role and perceptions, in the emerging consumer-centric marketplace for the family of square and round dancing.

# CLUB LEADERSHIP NOTES

*BERNIE COULTHURST*



In square dancing there is one magic word - ENTHUSIASM! If a club has enthusiasm, it is successful! If a caller has enthusiasm, the dancers are happy! If the cuer has enthusiasm, the dancers are happy! How do you get it? You start out with a positive attitude and a "yes, we can do it" approach. If you think you can't do it, you will probably not be successful. There is no such thing as "we can't find any new dancers" or "we can't find an affordable hall". Remember, with the right attitude you can accomplish anything.

It is amazing and gratifying to see so many clubs that are marketing square dancing in their communities as a way of life for their club. They know it works! We are seeing more "LET'S TRY THIS" attitudes instead of "WE CAN'T FIND ANY NEW DANCERS" conclusions. Even areas and state/provincial organizations are getting on the **MARKETING** bandwagon!

If your club is not marketing your activity year around, why not start now. Need help? Give us a call or e-mail us - we will help you get started. We usually suggest that the first step to take is to appoint a **MARKETING TASK FORCE**. Select your most positive thinking club members. Give them a brief mission statement. Tell them that our goal is to increase our positive image in the community. Give them a budget to work with - even if it is only \$50. Something is

better than nothing.

The second step is to "turn them loose" and let their creative minds come up with marketing things to do.

The third step is to give the chairperson in charge of the task force a call to see how they are doing. Tell him or her that you would like to give the membership an update of what is happening at your next club membership meeting. Offer assistance if you think they need it. Maybe the only thing they need is a "pat on the back" and a "you are doing a good job" statement.

While your marketing task force is creating awareness for your club, you, as club president, can start lining up an enthusiastic caller-instructor to teach the new dancers that your marketing efforts will bring in year round. Your club caller may be an excellent caller, but is he or she an excellent instructor? Hire the best teacher for best results because the **FUN** starts with **New Dancer Dance No. 1**.

Dancer retention starts with dance No. 1 too. Don't put restrictions on your caller-instructor. Tell him or her to take as much time as he or she thinks the group needs to master the **Mainstream** program sufficiently to be able to dance reasonably well at **Mainstream** club dances. Encourage club members to come to the new dancer dances to have a good time and to help the new dancers learn their recently discovered hobby



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called square dancing.

You probably noticed that I did not call your club's new dancer dances **LESSONS!** This word has to be eliminated from our square dancing vocabulary. A good instructor has them square dancing within a few minutes on the dance floor, so call them what they are - new dancer dances!

During breaks at your new dancer dances, take the opportunity to tell the new dancers more about our activity. Be truthful but positive. Talk to them about how square dancing is organized in your state or province. Tell them about the square dance publications in the square dance activity. Get free copies from your local editors to give the new dancers. Write to this magazine to get free copies of *American SquareDance* to give to your new dancers.

You probably noticed that I don't call your new dancers students. This word, too, should be eliminated from our square dance vocabulary. They are not students. Students sit in a classroom to learn things. They are new dancers because they start dancing at the very first new dancer

dance. So, let us call them what they are - **NEW DANCERS!**

Be sure to have name tags at every new dancer dance for the new dancers as well as the club members involved in the dancing. You want them to get to know each other as newly acquired friends. Using a new dancer's name, opens up the mind and gets a conversation off to a good start.

As you can see, the little things are important. One club schedules a pot luck dinner dance about a month after the new dancer dances have started. Pot luck dinners are good ice breakers to get club members and new dancers talking to each other. Remember new dancer retention starts at new dancer dance No. 1 and continues through the first year of club dancing. After this time frame, they are faithful club members.

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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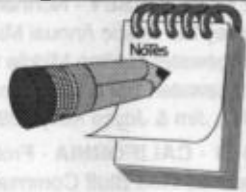


See page 82 for office hours.

# 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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## NATIONAL CONVENTIONS

### U.S.A.

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

### CANADA

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

### AUSTRALIA

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

## 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; wesqrdnc@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 **TEXAS** - Old Fashion Houston Hoedown, Fort Bend County Fairground. Robert & Jeanette Stadler, 610 Bendwood, Houston TX 77024; 281-342-6671

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 Collipi, 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 & Doroothy 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

## JANUARY '01

7 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Bob Cadman 330-652-6238; Tom Rudebock, 4551 Grafton Rd, Leetonia OH 44431; rudebts@valunet.com

11-13 **ARIZONA** - Southern Arizona Dance Festival, Tucson Convention Center, Tucson. Jim & Genny Young, 3242 N Calle de Beso, Tucson AZ 85750; 520-885-6273; jimgenny@aol.com  
*NOTE: this is one week earlier than usual.*

22-28 **HAWAII** - Aloha State S&R Dance Festival, Waikiki, Honolulu. Special activities, tour packages and discounted hotels available: call Allen at 800-676-7740. Registrar: Tim at 808-668-1598; Trvoss@aol.com; www.inix.com/squaredancehawaii

## FEBRUARY

16-17 **ALABAMA** - Montgomery Area SD Association Annual Dixie Jamboree, MASDA Center, Montgomery. Pat Thornton, 6832 Brownwood Ln, Montgomery AL 36117; 334-277-4319

## MARCH

15-17 **VIRGINIA** - WASCA's Spring S&R Dance Festival - WASCA's Western Days, Reston. Don & Bev Mlynar, 8803 23rd Ave, Adelphi MD 20783; 301-434-1659

## APRIL

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

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

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

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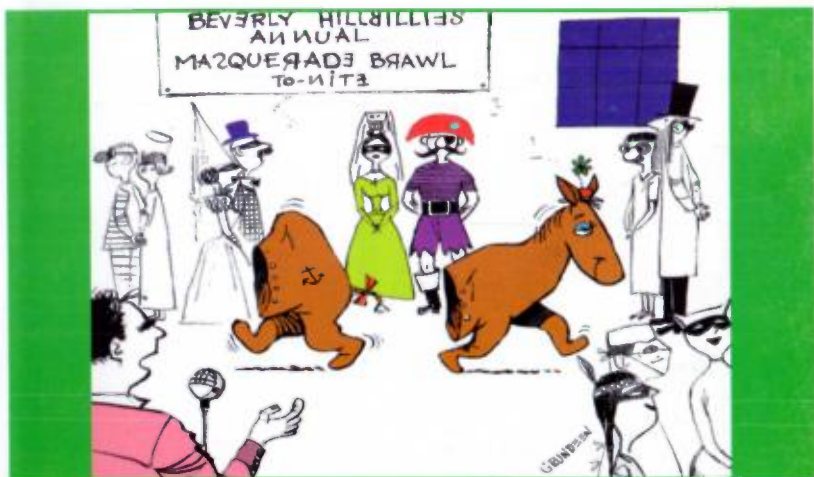
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