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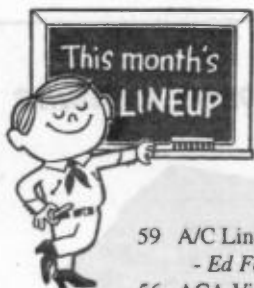
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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juairé

Volume 55 Number 11 November 2000

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FROM THE EDITORS

ED & PAT JUAIRE



Recently, we were fortunate to hear Mike & Gail Seastrom give a presentation on the Multi-Cycle dance program. We know that they and other callers and clubs employing this teaching method are having success.

Here's the basics of how it works. You start a new group of dancers somewhere between every 10 and 17 weeks. You run two sessions a night each about 1-1/2 hours in length. Generally the first session is for the new dancers followed by the more experienced new dancers who have completed the first session. They are, in most cases, the assistants for the first session.

What makes a difference is that when someone wants to start square dancing, they do not have to wait for the "once a year open enrollment period." This allows the new dancers to get their friends involved while they are most enthusiastic about our recreation. This is a "social" form of recreation and you need a social group to be successful.

It takes imagination by the caller to keep

the new and the "experienced" dancers interested. Mike & Gail include squares, some lines, contras and even round dancing.

But another important ingredient in this mix is hard work. As we have said before, "There is no such thing as a free lunch" and this program exemplifies that. It means a dedication to run the club year round. It will take having other callers work with the groups at times but that helps the new dancers become familiar with another calling style.

We are going to feature more information on the Multi-Cycle program from time to time. With getting a marketing program underway and making square dancing available year round, this will help get new dancers into our recreation.

Happy Thanksgiving.

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FROM THE MAIL ROOM



I Disagree

Seldom will I disagree with anyone when it comes to promoting square dancing. But, I think the editors, Ed & Pat Juairé are living in a fantasy world of 25 years ago.

In the September issue, they mention about going out and setting up demos, as if it were so easy.

I've been turned away, by many malls and large supermarkets. Perhaps you might say, "he's a poor salesman." I don't think so.

My latest encounter with a mall was when they handed me a mere \$10,000 insurance policy and told me to take it to my insurance broker or the supermarket who gave me the run-around and told me that I would have to contact it's owner, who happens to be based overseas.

Wake up, editors. I need new, fresh ideas. Times have changed. What worked 25 years ago, won't work today.

The photo of Ed & Pat don't look like they are "spring chickens." Neither am

I, but let's face reality.

I repeat, we need new, fresh ideas on how to attract others to square dancing, not an old fashioned lecture.

Thank you.

*Richard Hoesel
West Seneca, NY*

Editors note: It was not a lecture and we don't live in a fantasy world. Since this magazine is intended to also give new dancers ideas, some ideas may seem outdated to old-timers. Here's a challenge to our readers. What ideas do you have to help get the word out about square dancing? What are your successes? Let us know and we will pass them on to everyone.

Club Leadership - August

In the August issue in the column *Club Leadership Notes* by Bernie Coulthurst, he says ..."the Plus Program...was created to avoid getting rid of a group of calls, newly created by

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callers for the most part, to avoid these callers being upset and possibly not joining or retaining their membership in CALLERLAB."

This is absolutely untrue! CALLERLAB has never created a dance program simply to add another name or to appeal to caller egos. All CALLERLAB programs were created to reflect what was already happening in the square dance world.

The Plus Program was established in 1977 to give a name to what was already being danced by clubs around the country. Prior to 1977 many clubs were using a number of calls beyond Mainstream. CALLERLAB determined which calls had stood the test of time (because they continued to be used over and over again at clubs throughout the country) and labeled this group of calls as Mainstream Plus.

When Bernie Coulthurst accuses CALLERLAB of underhanded reasons for establishing the Plus Program, he is making an irresponsible statement which has no basis in fact. Some people try to blame CALLERLAB for creating programs, when in actual fact CALLERLAB has merely given a name to programs which already existed, so that people would know prior to attending a dance which calls would likely be used at that dance.

*Ed Foote
Pittsburgh, PA*

Bernie Coulthurst's reply:

We were pleased to read Ed Foote's comments about "the creation of the Plus Program" as he sees it. I stand with my original statement that "the primary reason for the creation of the Plus 1 and Plus 2 programs was to not upset callers who created these calls..." because it is based on facts and opinions given

to me by a very reputable source. I disagree with Ed's statement, "This is absolutely untrue." I agree somewhat with Ed's statement that "All CALLERLAB programs were created to reflect what was already happening in the square dance world." This is the problem, in a sense, because this action is reactive rather than active in regard to leadership. Back then it was called "Hot Hash" and just about anything was called and it catered to the diehard dancers without showing little or no concern for the retention of new dancers, our biggest problem back then and still today.

Ed states that "Bernie Coulthurst accuses CALLERLAB of underhanded reasons for establishing the Plus Program, he is making an irresponsible statement which has no basis in fact." This statement is absolutely wrong. I did not accuse CALLERLAB of underhanded reasons... I simply reported the facts as given to me some time ago by a very creditable source. In fact, I have been and will continue to be a strong supporter of CALLERLAB and the idea of having only one caller organization providing the leadership for callers, etc. In fact, at a LEGACY Summit Meeting that I conducted as Chairman of LEGACY, I mentioned that the creation of another caller organization was not in the best interest of square dancing, yet I stated that I respected their right to start another caller organization. Hopefully, in the future, CALLERLAB and American Callers Association will get back together to form one viable proactive (not reactive) caller leadership organization.

I suggest that Ed do some investigative work with CALLERLAB leaders going back to the beginning to get the "rest of the story" as Paul Harvey would

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say. My statements were not supposed to be critical or underhanded in any way. I am simply telling the truth for the benefit of the square dance activity. The truth is never "underhanded".

Ironically, my column for the August 2000 issue of *American SquareDance Magazine* (ASD) created the highest count of feedback from ASD readers. All but Ed's reaction were very positive and supportive. Also most of the responders were callers.

I have known Ed via the mail and telephone for some time. Also we have reprinted many of his articles in Club Leadership Journal (CLJ) because they were very interesting and factual about what is truly happening in the square dance world. Ed's square dance world is primarily in the Advanced and Challenge arena. And this is great. I have always been a strong supporter of the

Advanced and Challenge programs because they serve a true need for the dancers who want more challenge. To the contrary, the Plus Program as called today does not serve a true need for dancers other than an "ego" trip for most Plus dancers. Dancers like to say "We are Plus dancers" but dancers never say "We are Mainstream dancers". This has to change if we are serious about retaining new dancers.

Thanks again, Ed, for your comments, but, this time, the facts will prove that I am right. In the mean time happy dancing and let's not forget those new dancers. They are our lifeline!

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ASD NEWS

NC State Convention

Ralph and Mary Ann Kornegay of Wilmington were recognized for their outstanding service to the Folk, Round, and Square Dance Federation of North Carolina at the closing ceremony of the 11th state convention in Raleigh August 18.

Active in square dancing for more than two decades, the Kornegays were instrumental in the decision to begin holding a state convention and have served as chairman for nine of the past 11 years. A caller, Ralph served two terms as Federation president in 1985-86. The convention program book was dedicated to the couple in recognition of their "many years of service to this convention and to Federation activities."

More than 600 dancers, callers, cuers, and round dance leaders attended the two-day convention at the North Raleigh Hilton, including several from neighboring Virginia and South Carolina. Almost one-half of the approximately 100 clubs in the state were represented, with three chartered buses bringing some 100 dancers to the event.

Three clubs received cash prizes as winners in the display competition. They were: First



Incoming and outgoing chairman of the North Carolina state convention are shown above. They are, from left to right, Mary Ann and Ralph Kornegay, outgoing chairman, and Lesley and Debbie Green, incoming chairman. The Kornegays were recognized for their "outstanding service to the Federation" at the convention's closing ceremony.

place, Tar Heel Twirlers of Goldsboro, \$150; Second place, Angier Twirlers, \$100; and Third place, Sandpipers of Sanford, \$50. One new club - the Otto Firehouse Squares, with 49 members -

was approved for Federation membership.

Gene and Connie Triplett, National Executive Board members from Matthews, led an information session on the work being done by the Foundation For the Preservation and Promotion of Square Dancing. Their presentation included the findings of an initial survey by the Foundation conducted as a first step in its Phoenix Plan, a new

marketing program aimed at recruiting more dancers. Late in August the



First place in the club display competition at the North Carolina convention was taken by the Tar Heel Twirlers of Goldsboro, who competed with seven other Tar Heel clubs.



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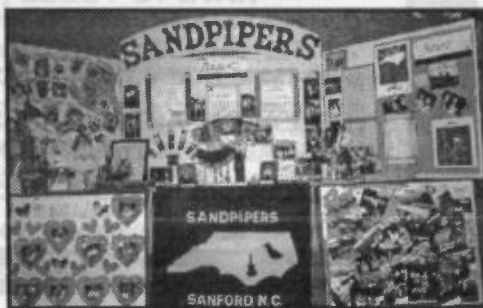
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Foundation began a series of Focus Group Research Studies in three cities - Charlotte, NC, St. Louis, MO, and Portland, OR. The results of these studies will be released later this year.

Panelists at a seminar on "Clubs and Callers: Their Obligations and Relationships With Each Other" were caller Jerry and Judy Biggerstaff, caller Jimmy and Janie Roberson, caller Paul Walker, and club president Gene and Connie Triplett. Topics covered in this seminar, which stimulated considerable discussion, were leadership, motivation, recruitment and education of dancers and callers, fee policy, and club visitation. Panelists agreed that good interpersonal relationships are essential in maintaining peace and harmony in the dance family.

Janie Roberson of Oxford, who co-chairs the Federation promotional committee with husband Jimmy, reported to the Executive Board that a brochure welcoming out-of-state dancers



Third place in the club display competition went to the Sandpipers of Sanford, whose colorful display caught the judges' eyes. All eight displays were exhibited in Hall B of the North Raleigh Hilton, site of the state convention.

to North Carolina had been designed. As soon as the State Tourism Department approves this design, the brochures will be placed in the state's eight welcome centers for distribution to visitors.

Wayne Bowman of Charlotte announced that the two Carolinas had submitted to the NEC an intent to bid for the 2007 NSDC in Charlotte. This bid will probably be formally made at the 2003 convention in Oklahoma City.

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The chairman of the 12th state convention are Lesley and Debbie Green of Durham. Lesley announced that this convention will be held at the North Raleigh Hilton August 17-18, 2001 and urged dancers to make reservations at an early date.

The Fall, 2000 Federation dance, to be hosted by the Cardinal Squares, will be held at the Salisbury Civic Center November 18.

*Al Stewart
Greensboro, NC*

Teddy Bear Dance

It was a crisp and rainy September evening when well over one hundred

dancers showed up for the Brecksville Squares regular Friday dance. They had engaged an excellent caller and cuer, Ed Pabst of West Virginia and Dennis Kalal of nearby Parma. Dancers had been asked to bring a stuffed teddy bear to be given to the Brecksville Fire Department for distribution to children involved in some tragic situation. 103 teddy bears were collected and when a fireman came to collect them, he had to send for reinforcements and a larger vehicle for transport back to the station.

Brecksville Squares, one of the shining stars in the Cleveland Federation, has a large membership and good at-

tendance at their dances and shows none of the lethargy displayed by a few clubs in our area.

*Allemande Al
Federation Pres.*

Extended Family Discovers Square Dancing

Like so many other families, Debra and Steve McDaniel of Gaffney wanted to spend more time with their family. But with one child in high school and another in college, they felt they only spent time together in passing. So they "invited the kids, her parents, and her uncle and aunt to join the Spartan Spinners class in Spartanburg, South Carolina.

As the lessons progressed, the grandfather, Bobby White, discovered that "you don't have to worry about where your feet go because most of the dancing is really following directions." His wife, Lois White, said she really "enjoyed meeting the people, and being with her family."

But for James Wallace, the uncle, who works many hours in construction, he found square dancing offered him an added benefit. When he concentrates on dancing, it "helps me forget what I do at work." As for his wife, BJ, who recently completed a computer-programming course, "square dancing helped me come out of my shell." It is instant "Friendship set to music."

During the class, Terry McDaniel, a college freshman, saw his grandparents in a new way. "I had never seen my



*Pictured Back Row: Lois and Bobby White, Deb and Steve McDaniel, BJ and James Wallace, and Caller, Tom Pustinger
Front Row: Steve and Stacy McDaniel, Nancy Pustinger*

grandparents dance before so this was very impressive. It is an activity we could all do." His dance partner and older sister, Stacy McDaniel a college senior at Gardner Webb, declared she "loved the fellowship and friendliness of the club. It is a wonderful experience for the family."

When the big graduation date came in February, the family dressed up in square dance attire and posed for this picture with the Caller, Tom Pustinger and his wife, Nancy. Since then they have danced in regular club dances, attended larger special dances and enjoy the fellowship with their new square dance friends.

Steve McDaniel, father of Terry and Stacy, recommends it as an activity that "brings the family together."

Christmas in July

Spurs and Saddles Square Dance Club of Memphis had a Christmas in July party. It was fun the get out the tablecloths and Christmas candles and greenery to decorate the 12 tables we set up. Poinsettias used all

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around the room for color along with red and green streamers and there were several hand painted Santas for decorations. A large wooden sled with a boot-scooting Santa welcomed everyone. We covered tomato cages



with greenery and lights to make three table size Christmas trees, cutting out several sizes of square and round dancers and spurs and saddles, painting them and using them as decorations on our trees. Ribbons and badges were collected from national and state conventions, the many festivals that we have attended over the past ten years and used as decorations on the trees as well.

Instead of a gift exchange, we ask everyone to bring a gift of food for our local food bank for the needy. We collected three large baskets of food. There was everything from sugar and Jell-O® to Salsa and jelly. A lot of dried beans, rice and noodles in addition to the 140 cans of food. Everyone came dressed in Christmas attire and our caller and cuer used their Christmas music to add to the festivities. We had around 60 people there and everyone

seem to really get into the Christmas spirit, having a real good time.

*Frank & Jo Ann Adair
Club Presidents*

Tar Heel, North Carolina

A Tar Heel teenager who has been dancing for six years is the first recipient of a \$500 scholarship awarded by the United Square Dancers of America. She is KeTrena Langhurst of King, NC, a freshman at North Carolina State University in Raleigh, who accepted the award from Jim and Jill Larkin of West Columbia, SC, Southeast regional vice-president of the United Square Dancers of America. The presentation was made at the closing ceremony of the 11th Annual North Carolina Federation Convention in Raleigh August 19. Trena's mother Ilene and younger sister Sabrina, both square dancers, were on hand for the presentation.

A graduate of West Stokes High School, Trena is majoring in accounting and actuarial science. During her high school career, she was a member of both the Beta Club and National Honor Society and was a nominee for several scholarships, including the National Merit Scholarship. Valedictorian of her 2000 class, she attended the Governor's School in mathematics.



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Outside the classroom, she was a manager for the varsity football, wrestling, and track teams. As a member of the track team she threw the discus and shot put.

A member of the Swinging Stars and Gate City Squares, both Greensboro clubs, Trena traveled an hour each way with her mother and sister to attend these clubs weekly dances before enrolling at N.C.S.U. She has attended several North Carolina Federation quarterly dances as well as three state conventions. Currently she is serving her second term as secretary of the Piedmont Dancers Association, a group of 20 clubs in the Triad area.

During her college years Trena plans to remain active in square dancing and enthusiastically declares, "I'm very committed to keeping this activity alive and healthy." Both Jim and Jill agree that "Trena is an extraordinary



Trena Langhurst, center, a freshman at North Carolina State University, received the first \$500 scholarship awarded by the U.S.D.A. at the 11th Annual NC Federation Convention in Raleigh. With her are vice-presidents Jim & Jill Larkin of West Columbia, SC.

young woman who is highly deserving of this scholarship."

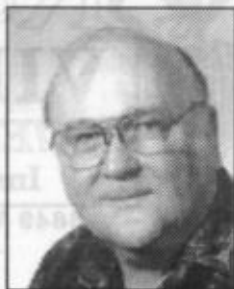
*Al Stewart
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By Jerry Reed

CALLERLAB 2001



Most of you have no doubt heard about the wonderful spirit we experienced at the convention in Las Vegas last spring. It was a continuation of the uplifting experience we had in Dallas last year. There was a feeling of optimism in the air. We talked about how to do a better job of marketing our favorite activity. Jim Hensley, Marketing Director for the Foundation, reminded us of all the positive things square dancing has to offer. He also presented a summary of the results of a recently completed professional internet survey of non-dancers. The results of this survey are encouraging. He also discussed the long term marketing plan (The Phoenix Plan) that was approved by the Foundation Board of Governors during their annual meeting.

The second convention of the new millennium will build on the spirit of cooperation with the theme "Gateways: Unity, Marketing, Growth". This theme reflects the key points of Phase One of the Phoenix Plan. That is, the building of unity among the various organizations, associations, and clubs involved with square dancing. The theme also plays on the fact that this convention will be held in St. Louis, MO, also known as the Gateway to the West. This convention will

lead us to the "Gateway To More Dancers." The dates are April 9-11, 2001. We hope you are making plans to be there.

The convention program will focus on marketing plans and on ways to make the best qualities of square dancing better known. Major sessions will include the demographics of who we are and reports on the results of on-going market research projects. Other sessions will discuss planning for better marketing and how to do the best job with new dancer dances. The range of interest sessions will include using the individual marketing methods, as well as plans to employ market research professionals. Of course, many of the most popular past sessions will be repeated including voice sessions with Professor Arden Hopkin and the very popular digital music session introduced in Las Vegas. There will be technical sessions as well, including Showmanship, Smoothness, Multi-cycle Programming and Choreographic Development. This year we

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16. PHASE III CHA CHA/RHUMBA
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18. PHASE IV WALTZ
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will also repeat a popular session of special interest to Advanced and Challenge callers. All these will have some of our most experienced leaders as panelists to share their skill and knowledge.

Jim Hensley, Foundation Marketing Director and Mike Seastrom, Marketing Committee Chairman will host an interesting session to discuss

implementation of the Phoenix Plan and future marketing plans.

CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interest. It is also an opportunity to sit in on committee meetings and become acquainted with others involved in the "hands-on" real work of CALLERLAB. We hope you plan to attend! 🍀

Cue Tips

Selected by Sandi Simmons



Just imagine what our lives would be like had the pilgrms landed somewhere other than in Massachusetts. What if they had taken a "Slow Boat To China" and not the Mayflower to Plymouth. We could be feasting on rice and pork chow mein with chopsticks instead of turkey, stuffing and all the fixings.

But whatever your holiday feast consists of, and where ever you call home, remember that it is the presence of family and friends that is most important in our lives today. Give thanks for things little and large and maybe the Combo will Cha Cha Cha.

SLOW BOAT TO CHINA

Hank & Jetty Walstra

RECORD: Grenn 17252

PHASE: II +1 (Fishtail)

FOOTWORK: Opposite except as noted

RHYTHM: Two Step

SEQUENCE: Intro-A-A-Break-B-A-B (1-15) Apt/Pt

INTRO

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

5-8 SD TWO STEP L & R;; TWIRL 2; PICKUP 2;

PART A

1-4 2 FWD TWO STEPS;; WALK TO BJO; CHECK FISHTAIL;

5-8 FWD- MANUV-; PIVOT 2; 2 TRNING TWO STEPS;;

9-12 BROKEN BOX;;;

13-16 FWD HITCH; SCIS THRU; SC, CL, SD CL; PICKUP 2;

BREAK

1-2 TWIRL VINE 4;;

PART B

1-4 2 FWD TWO STEPS;; 2 TRNLNG TWO STEPS;;

5-8 MODIFIED TRAVELING BOX;;;

9-12 LACE ACROSS; FWD TWO STEPS; LACE BACK; TWO STEP FACE-;

13-16 BOX;; QUICK VINE 4; PICKUP 2;

COMBO CHA CHA CHA

Larry & Marg Clark

RECORD: STAR 127 (Flip: Sweet Georgia Brown)

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

SEQUENCE: Intro-A-B-A Mod-Ending **PHASE:** III +2 (Umbrella
Trns, Aida)

INTRO

FACE PTRN & WALL IN BFY POSN

- 1-4 WAIT 2 MEAS;; CUCARACHA TWICE;;
- 5-8 CHASE 1/2 TO TANDEM (FC/ WALL);; MOD TRAV DOOR TWICE;;
- 9-12 FINISH CHASE TO BFY;; TRAV DOORS TWICE;;

PART A

- 1-4 1/2 BASIC; CRAB WALKS;; SPOT TURN;
- 5-8 SHOULDER TO SHOULDER TWICE;; OPEN BREAK; WHIP;
- 9-12 SAND STEPS TWICE;; CUCARACHA; WHIP;
- 13-16 1/2 BASIC; UNDERARM TURN; LARIAT;; (OPN/ LOD)

PART B

- 1-2 SLIDING DOOR; RK SD REC, FWD CHA;
- 3-4 WALK 2 CHA; SLIDING DOOR;
- 5-8 CIRCLE AWAY & TOG CHA;; FENCE LINE TWICE;; (LF/HD STAR)
- 9-12 UMBRELLA TURNS;;;
- 13-16 CHASE PEEK-A-BOO;;;

PART A MOD

- 1-4 1/2 BASIC; UNDERARM TURN; LARIAT;;
- 5-8 SAND STEPS TWICE;; CUCARACA; WHIP;
- 9-12 SHOULDER TO SHOULDER TWICE;; OPEN BREAK; WHIP;
- 13-16 1/2 BASIC; CRAB WALKS;; SPOT TURN;

ENDING

- 1-4 CHASE 1/2 TANDEM TO WALL;; MOD TRAVELING DOOR TWICE;;
- 5-8 FINISH CHASE;; 1/2 BASIC; AIDA 3;

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discuss things. Small minds discuss people.

The Transition from Squares to Contra - Part 3

by Paul Moore

Running Springs, California

Once the dancers are comfortable with dancing in lines and with progression in the "improper duple" formation, the caller can add great variety with just a handful of figures that are specific to contra dancing, or he/she may change formations. Instead of being alternate, the caller can have the dancers be "proper" - all the men in one line and the ladies in the other. But just as in the alternate formation where two couples danced with each other, so they do in proper formation also.

A term that often throws new contra dancers off is "active." In squares, we learn early to number the positions and to name heads and sides. "Active" and "inactive" does the same thing in contra dancing. It labels the dancers so they know who is supposed to do something. Usually in a dance where two couples are working together, the couple that starts closest to the caller is the active couple and the other is the inactive couple. Or those who are working their way down the hall are actives and those working up the hall are inactives. When you get to the end of the line and it is time to start going the other way, you change your identity - very much as when you rotate a square between the patter and the singing call.

Earlier I mentioned that contras can be done in a variety of formations, and a popular one is the square or the

quadrille. What makes the difference is the timing. We keep strictly to the phrase of the music. For example, four ladies chain takes 8 counts. But instead of always rotating the ladies, we can keep our partner throughout, or we can rotate the men. Some of the dance sequences are very simple and some are quite complex. And the most fun ones are the ones that look easy on paper, but are hard to do because you lose track of who you are and where you are supposed to be.

Other formations commonly used in contra dancing are triples and triplets. Triples are dances for long lines, but three couples work together. One of the three is the active couple which works down the line, the other two couples are inactive and work their way up the set until they have three couples to dance with. Triples can be very challenging, and I do not recommend them for beginning dancers or callers. There are also triplets, which are cute dances designed for only three couples in the set. They almost always have a surprise as to how the dancers progress so they stay in order but change who is the active couple.

The varieties of formation are almost infinite. One of the favorite dances of my dancers is called "Levi Jackson Rag" which is for five couples with one couple at the number one position and two couples at each of the

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side positions, but no one at the number three position the bottom of the formation is left open.

The major differences between squares and contras are:

1) squares rely on a great number or variety of calls, where contras changes formation and types of music for variety;

2) timing - squares pay more attention to the beat, while contra pays attention to the phrase as well;

3) squares pretty much stay with 2/4 or 4/4 music, while contra uses a greater variety of rhythms.

Both forms of dance are tremendous fun and believe it or not, can complement each other very well at the same program. I regularly call dances

that alternate squares with contras.

If you think your club or your caller would like to learn contra dancing, contact CONTRALAB which has a superb set of lessons on how to prompt contras. It is harder than it first appears. Unfortunately, I have seen square dance callers who thought it was easy, and they fell flat on their faces when they tried to do it with a group of dancers. Therefore, the dancers had a negative experience with contra dancing.

(Be sure to join us in the contra hall during the course of the convention. You're in for a treat.)

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

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NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLER'S NOTES

Norm Wilcox

In this month's 'Adding Creativity To Your Choreography' article, Norm introduces a concept for managing Modules. Lloyd Litman first introduced this idea in the 1960's, but it is still applicable today. The concept is to take four Module Get-Ins, four Zero Modules, and four Get-Outs, and you will then be able to create 64 sequences with these 12 parts. This can be a great tool in teaching a class or workshop, as well as themeing a tip.

In the Mainstream 49 (Basic) and Mainstream programs, the following calls and sequences are featured: Half Sashay 1 1/2, Zoom, same sex Slide Thru, and Split Circulate. For the Plus Program, Chase Thru the Diamond is the Experimental Call written by Dave Williamson. Also at the Plus program are examples of getting out of Diamonds without using Flip or Cut. For those calling Advanced, Pass the Sea, 1/4 Thru, Box/Split Counter Rotate are the featured calls. Although on the C-1 program, the Stretch Concept is workshopped for Advanced dancers. Norm's e-mail address is: norm.wilcox@sympatico.ca

CHOREO-WISE

David Cox

In this month's issue of the Basic (now Mainstream 49) David shares some choreo using Flutterwheel and Reverse Flutterwheel.

The Mainstream section discusses the use of resolving a square at Home. Next issue will include Return to Home sequences at the Plus program.

'Deleting' the final part of a call is the key focus in the Plus program section. This is a Challenge concept, but if your group is looking for something a little different, you might want to take a look at it. Some of the calls used are: Load the Boat; Linear Cycle; Spin Chain the Gears; Relay the Deucey; Peel the Top; and Coordinate. These are just a sampling of calls in this issue. The material in the Advanced program is titled, "Playing with Disconnection and Concentricity". David has been playing with the 'Disconnected/Concentric' concepts, and finds the more he uses it and the more the dancers dance it, the smoother that it becomes.

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

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(See Page 5 & 58)

CALLING

Jirka Scobak & Jiri Slaby

This is the third issue of CALLING, a quarterly note service from the Czech Republic. There is a lot of information included in the 30 pages of this issue. The e-mail address for more information is: calling@square.cz

One of many articles, this one written by Steve Turner, talks about how to present creative choreography without adding to the degree of difficulty by using directional calling to give variety to areas that basic calls rarely explore.

Mac O'Jima discusses how he divides his singing calls into four classes. They are: Cheerful and Pleasant; Explosion and Shouting; Change of Pace; and Lonesome and Sad.

Jiri shares a nice, in-depth interview with Bill Heyman, square dance caller and owner of Supreme Audio, Hanhurst's Tape and Record Service, and Astec Record Distributors.

"When some challenge dancer or caller reads CALLERLAB MS definitions, he can see that most of these are more descriptive than precise (in the 'challenge' sense). It causes some problems while using these calls with some con-

cepts, but it is not the topic of this article. A very interesting fact for us is that there is one exception, 'The Fold call.' There are 2 1/2 pages of choreo and diagrams explaining how to get into these set-ups, and how to get out of there.

Although Slide Thru appears to be a fairly straightforward call, it can be called from many different formations and arrangements. Have you thought of calling it with same genders facing, RH Ocean Waves, or what about a RH Column?

If you are looking for some 'Workshop' material, you will find many ideas using the concept of '3x1'.

For those that have the opportunity to work with other callers, some things to consider: Be considerate; Be professional; Showmanship; Working with different equipment; and Ethics.

In the Choreo Pages section, Thomas Machalik shares some variations on how to get dancers from a Static Square to a Zero Line using not more than 4 Basic calls. As callers, we can sometimes get trapped into predictable set routines. There are over two full pages of choreo with examples from Basics through A-1. Do the homework and give it a try...



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JOHN'S NOTES

John Saunders

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

Don Ward writes about Contra, and identifies what it is and what it is not. It is not hash or sight calling figures. The difference between delivering a singing call and a contra is that the caller in a singing call gives the commands in unison with the music. In contra, the dancer responds in unison to the music. In the Workshop ideas section this month, John looks at the Quarterly Selection call from the Advanced program, Interlocked Diamonds. While this is a Challenge call/formation, Plus dancers can pick this up in the workshop.

The Basic Program (Mainstream 49) call featured is Half Sashay. Slide Thru is the Mainstream Program call of the month. This month for the Plus Program John explores the call Track Two.

The Advanced and Challenge Supplement includes: Split Square Thru; Diamond Chain Thru; and Alter the Wave.

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

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

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

Corben 'Cory' Geis shares some of his ideas for those callers planning on teaching square dancing in the schools. His observation is that some of the junior and senior high students excel in some of the more challenging calls. You can contact Stan for some mini-manuals that contain clever and creative choreography in the classrooms.

Several pages of choreography are included in this issue, including the Choreo Concerto page, and some very easy dances for parties, and a contribution from Don Taylor. Also included in this section is a continuation of the Potpourri of Singing Calls from last issue. The last article is from Heiner Fischle from Germany on how to introduce the Contra to your program.

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MARKETING SQUARE DANCING: LOST SIGHT

By Eddie Powell
Reynoldsburg, Ohio

Square dancing has lost sight of who our typical consumers are and where we, as a dance and recreational activity, fit into their lives. You see, to view square dancing as the end all/be all that we sometimes do is to completely miss where square dancing could or would fit into our typical consumers life and what need we could fulfill for them.

No one goes to the store and buys a product that they don't "need" - and when I say "need" I mean need to resolve a current lack or need to satisfy a current ego drive. For example, you need food to resolve a current lack when you are hungry. You need a bigger, better, faster car to satisfy a current ego need for more attention, pampering, or some other ego related desire.

What "need" does square dancing satisfy?

Ahh, answer this question to the satisfaction of our potential consumers and we will be literally flooded with an influx of new dancers "...like we ain't never seen!"

Being a marketing professional, degreed, experienced, and still actively studying human reactions and trends, I offer this possible solution.. but first, the basis of my thinking:

First, we humans are traditionally tribal or seeking community interaction with others;

Second, we have grown a society of high tech but have sacrificed this

reaching out and touching someone physically.. and studies have shown that we operate better and with less stress with at least 10 touches a day (physical interaction with a pat on the back, handshake, gentle arm on the shoulder, etc.);

Third, we humans are obsessed with living longer, looking better, and retaining our facilities longer (fountain of youth);

Fourth, we experienced tremendous growth in the past as a neighbor meeting neighbor, talk over the back fence type of atmosphere in society and at the dances;

Fifth, we also offer a great network (family) with which to care, share, and interact throughout our lives.

Summary:

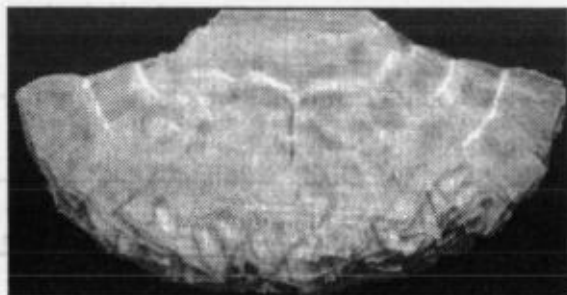
Square Dancing offers the best low impact aerobic workout combined with brain exercises / mental stimulation to maintain youthful attributes while encouraging self development, building of self confidence, networking opportunities, and positive social interaction in an atmosphere of friends sharing with friends / talking over the back fence kind of place.

[As a side note, to our detriment, we are not organized and presenting a focused and consistent face to the non-dancing public. It is true that some large companies are "finding" us and using us in some television commercials and such but with organization, we could be marketing ourselves to those companies

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and garnering their support in promoting square dancing to the public. - Clubs and Callers: Want to register? Email me for more information.]

With the changes in our society, there are surfacing strong trends to return to community, to encourage networking with neighbors, and, as our population ages, the trends toward health, aerobics, and retaining a more youthful body and mind are becoming even stronger almost daily. We, as an activity, need to back away from "Square Dancing" as our product and see ourselves in a much bigger picture and in a much more desirable light! Yes, we are a family recreation. Yes, we are friendship set to music. But those

are old, outdated sale lines.

Instead, we need to relate to today's trends, today's lifestyles, today's "needs"!

Sale lines like: "Having Fun, Staying Young... Today's Dancing!", "Come join your neighbors over the backyard fence..", "Share a smile and some good times...", "Recapture days gone by... come square dancing", "Exercise, Network, Share Friends.. Today's Square Dancing!", "Where Friends Enjoy Friends... Today's Square Dancing!", "Come On Home To A Friendlier Time.. Come Dancing!", "Join Us For Community, For Fun, For Memories.. Square Dancing"

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trend that is bound to shape the 2000's is the influence of women in the buying decisions and family issues even more so than in the past. Women are searching for networking opportunities where they can discuss things with other women, interact with other families and people that they can learn from, and work on healthy, youthful activities while being totally accepted for who they are right now. Encouraging this interaction with dance, web pages, group opportunities to talk and grow, are examples of how square dancing can become more important in the total life of the woman as she grows and matures. Further, if we can attract the women into the family of square dancing, then many times she can bring the man along to grow and share in "family" with her. This means that the technical aspects of square dancing are much less important than the community, the networking, the social interaction and experiences

are, thus, levels and attire, for instance, are much less important than acceptance into the group for

About Eddie Powell

Eddie is the owner of Group X, Inc. Marketing Services - a full service advertising, marketing, and public relations consultancy focused in communications in the radio, television, print, outdoor, signage, and web arenas. He has degrees in Marketing and Business Management, is included in Who's Who In Entertainment, Who's Who In America and Who's Who In The World, and is an American Caller's Association caller. He is available to assist you and your organization.

who they are and the sheer enjoyment of the experience!

In conclusion, I encourage you as proponents of the square dance activity to focus less on levels, demands, and dress but instead, focus on connecting with women and other "not yet dancers" one heart at a time. Remember, bond with their head and enjoy them for a little while, bond with their heart and enjoy them for a lifetime!

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November is the month we associate with Thanksgiving Day and lots of good food and good friends and family. We in the Country Western and Square Dance World have so much to be thankful for.

We are members of an extended family, which is dedicated to having fun and making new friends. Let's just take a moment and be thankful for our blessings.

COUNTRY CHA CHA

Norma J. Fuller

4 Wall Line Dance 32 count Level: Intermediate

MUSIC: I'm From The Country by Tracy Byrd

Put Your Heart Into It by Sherrie Austin

Side Rock Shuffle Step,

Side Rock

Shuffle Step, Side Rock Shuffle Step

- 1 Rock step right to right side
- 2 Rock back on left
- 3 Step right foot across in front of left foot
- & Step ball of left foot slightly left, keeping right over left
- 4 Step right foot to left
- 5 Rock step left to left side
- 6 Rock back on right
- 7 Step left foot across in front of right foot
- & Step ball of right foot slightly to right, keeping left over right
- 8 Step left foot to right

Wide Step Right, Step, Cha-cha-cha, Wide Step Left, Step, Cha-cha-cha

- 9 Step a wide step to right with right foot

- 10 Step left beside right, leaving weight on left

- 11&12 Cha-cha-cha in place (R-L-R)

- 13 Step a wide step to left with weight on left foot

- 14 Step right beside left, leaving weight on right

- 15&16 Cha-cha-cha in place (L-R-L)

Heel & Toe, Heel & Toe, Heel & Toe, Heel & Toe

- 17&18 Touch right heel slightly forward, stepping right beside left, touch left toe beside right

- 19&20 Touch left heel slightly forward, stepping left beside right, touch right toe beside left

- 21&22 Touch right heel slightly forward, stepping right beside left, touch left toe beside right

- 23&24 Touch left heel slightly forward, stepping left beside right, touch right toe beside left

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**Wide Step Right, Slide Step,
1/4 Turn Right with Cha-
cha- Cha, Step, Pivot 1/2
Turn Right, Cha-cha-cha**

25 Step wide step to right

26 Slide left beside right

27&28 Cha-cha-cha (right-left-right)

turning 1/4 turn right with
first step

29 Step forward on left

30 Pivot 1/2 turn right

31&32 Cha-cha-cha (left-right-left)
in place

Repeat

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ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Round Dancing Friends,

We thank you again and again for the information to include in the Round Dance Pulse Poll. Please continue to send your selections to our email address or our home address and let us hear from you about any additional information we could include in this article.

Washington ROM October, 2000

Phase II

Lollipops and Roses (Maguire) II+1/
Roper 275B Flip Try To Remember

Chicagoland Round Dance Leaders' Society Teach Of The Month September 2000

Phase II

Tango Two-Step (Pinks) Roper JH-412

Phase III

Combo Cha Cha Cha (L/M Clark) Star
127

Phase IV

C'est Si Bon Cha (K/B Nelson) Star 136

Phase V

Y.M.C.A. V (Oliver) Lou Mac LM-206

Popular Dances/Teachers As Reported in The Septem- ber 2000 DRDC Newsletter

1. All That Jazz (Sechrist) V/FT
Star 133-A
2. Liebestraum #3 (Shibata) V/WZ
SP Flip Dancez Merengue
3. Boogie With Me (Worlock) V+2
Jive/SP Flip Read My Mind

4. San Francisco (Molitoris/Callahan)
III/FT/Roper 288
Annabelle (Raye) IV/WZ
All I Ask Of You (Kenney) IV
Rumba/Star 118
5. Power Of Love (Goss) IV+1 Rumba
SP 296
42nd Street (Pierce) IV/QS/SP 365
6. You'll Never Know (Slater) VI/WZ
SP 349
Hearts Remain 17 (Stottlemeyer)VI
WZ
Orient Express (B/M Moore) V+2
FT/Classic
Acapulco Nights (Slater) IV/Cha
SP 352
Beyond (Shibata) V+2/Rumba/SP
Flip Sunny
Adios (Norman/Cullip) Classic
IV+1+1/WZ
7. Your Feet's Too Big (Scherrer)
IV+1+1/Jive/SP 359
2000 Blues (Nelson) IV/Jive
Belco 426
You Rumba (Esqueda) VI/SP 337
Any Dream Foxtrot (Pinks) III+1
Star 115 Flip Volare Cha
Mi Rumba (Migliorini) III+2/SP
C'est Si Bon Cha (Nelson) IV
Star 136

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All To Myself (Bahr) VI/FT/Star 134

It Was Fascination (Rumble) VI
WZ/SP 362

Como Tue Quierest (Buck) IV+2
Bolero/Star 130

Runaround Sue (Rumble) VI/Jive
Star 138

**Current Popular Dances
Reported by The National
Carousels Cimmittee of
URDC/Newsletter**

August/September, 2000

1. Begin To Color Me (Read) VI
SP 331
Patricia Cha (Worlock) V/SP 333
2. Change Partners (Rumble) VI
Star 121
3. Salsa Café (Shibata) V/SP 339
4. In The Mood (Goss) Unphased
Roper 167

5. Boggled Down In Love (Shibata) V
SP 346

It's Alright With Me (Rumble) V
Star 121

Papillon (Lamberty)/SP Star 129

Flip The Way We Were
Un P'Tit Beguine (Goss) VI
Star 126

Wendy (Slater) V/SP 308

6. Am I Blue (Lamberty) VI/SP 313
Dancez Merengue (Shibata) VI/SP
Liebestraum #3 (Shibata) V/SP
Flip Dancez Merengue
London By Night (Goss) VI/Classic

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information to:**

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- HH 5244 - "He's My Rock" by Ernie
- HH 5243 - "Amarillo" by Dan
- HH 5242 - "Mexicali Blues" by Joe
- HH 672 - "Sammie" flip Hoedown (2 cpl) Basic 49 by Buddy
- ELK 045 - "Two Pina Colodas" Sing-a-long by Dan



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RECENT BEST SELLERS ON HI-HAT & ELK RECORDINGS

- HH 5241 - "Satin Sheets" by Deborah
- HH 5240 - "Don't Sweetheart Me" by Tom Miller
- HH 5239 - "Oh, Oh, I'm Fallin' In Love Again" by Ernie
- HH 5238 - "In A Letter To You" by Dan
- HH 671 - "Happy/Ginger" flip Hoedown by the Hi-Hatters

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CORY-OGRAPHY
in the
CLASSROOM
by Corben 'Cory' Geis
DIFFERENT LEVELS AND
LEARNING STYLES

People learn in different ways. There are many unique ways of teaching square dancing to the different ages of students.

When I have the 1st and 2nd graders, I like to have fun with the music. A cake walk idea is fun to get the children to listen to the music as well as musical chairs. The Hokey Pokey and the Birdie dance are great songs to perform. Don't forget the Bunny Hop and a Simon Says square dance. The child learns to look and listen at this early age and develops rhythm.

Even into the 3rd and 4th grade levels, circle dances and contra (line) dancing is a great way to introduce square dancing. I think 5th and 6th grades are the perfect age to have the kids actually square dancing. But

make sure you use a variety of mixers in your program.

The junior high level is the age that Trios, Sicilian Circles and Mini Squares are very appropriate and effective. When teaching at the high schools, try teaching a call 3 or 4 different ways. This helps the caller to become a stronger teacher and communicator.

When entering the colleges, make sure that the square dancing program is organized by the schools. CDP is a good method to use. Joe Uebelacker has 2 great books for callers and teachers to have for use in the schools.

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HAPPY THANKSGIVING

EASY LEVEL



BOB HOWELL

Heiner Fischle of Hanover, Germany sent a couple of gems to me this past summer and I'd like to pass them on to you. He calls his first offering the:

BORIS & INES MIXER

Formation: Single circle of couples. Ladies on gents right.

Music: Any 32 bar tune.

Routine:

Counts:

- 1-8 Face partner, dosado
- 9-16 Face corner, dosado
- 17-24 With your corner two-hand turn once and a half
- 25-32 Open to a circle, into the center and back

From England, Peter Howarth sends along another of his creations, which he calls ---

MILLENNIUM FAREWELL

Formation: Four couple set – Longways. Couples 2 & 4 improper.

Music: Any 4 x 32 bar reel or jig

Routine:

- A1 Up a double & back: Down a double & back
- A2 Top couple 1/2 Rt Hand Star with the 2nd couple
1/2 Left Hand Star with the 3rd couple
1/2 Rt Hand Star with the 4th couple
(Finish 2,3,4,1)
- B1 Bottom couple (original 1s) Separate, others follow & turn the set upside down
(Finish 1,4,3,2)
- B2 Centre Four Rt & Lt Thru across the set: Then quickly the end two couples up & down the set do a Rt & Lt Thru and they finish this movement by handing their partners across the set to change sides.
As soon as the Ends Pass Thru the set the centre four change sides with

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their partners. (Finish 2,3,4,1, facing Caller).

Note: Up a double & back

(All face caller, join nearest hand with partner & walk up four steps, then backwards four steps).

Down a double and back

(Dancers turn, face down, walk down four steps with nearest hand joined, then move backwards four steps.

All face partners ready for A2.

Peter, sent this dance to me for me to include it in the last New Years celebration, but for those that will celebrate the Millennium this coming New Year's Eve, enjoy it. He indicated to me that the Millennium 1000 years is represented by the longways set = 1, the three stars performed by the top couples - 000.

And Heiner Fischle's second dance was created out of the fact that he didn't have room enough for a contra line, so he had the folks form one in a double circle. He also stated that he would have liked to have done Petronella, but figured it to be rather difficult at a one-night-stand, so he created:

SICILIAN EASYNELLA

Formation: Sicilian circle. Couples facing couples around the hall in a large circle, joining hands in circles of four people.

Music: Heiner prefers Scottish music as he feels that the dancers will dance on the phrase.

Routine:

Counts:

1-8 Balance in, balance out, roll a quarter to the right

9-16 Balance in, balance out, roll a quarter to the right

17-24 Balance in, balance out, roll a quarter to the right

- 25-32 Balance in, balance out, roll a quarter to the right
- 33-40 Dosado in front of you
- 41-48 Two hand turn once and a half
- 49-56 Dosado same one again
- 57-64 U turn back, to the next couple forward and back.

Heiner's note: After the fourth repetition, I still had to call for the dosados; but for the essential part, the balance and roll, those dancers got the cue from the music: we had ignition.

Eddie Ramsey of Memphis, TN presented a nice little dance at the National Square Dance Convention in Baltimore last spring and I am pleased that he was willing to share it with our readers this month. He stated that, "The dance that I did was one that I put together for teaching new dancers. I didn't bother naming it because I wasn't sitting down when I wrote it. I wanted to teach Square Thru 3/4 and I also wanted the new dancers to practice dancing to the music.

I'm going to name it the ---

THREE QUARTER SICILIAN CIRCLE

Formation: Couples facing couples (LOD and RLOD) in a large circle around the hall

Music: "Front Porch Fiddle" Black Mountain Valley BMV-29

Routine:

- 8 Left hand star
- 8 Right hand star (Shake-hands star works well)
- 8 Ladies Chain (Gentlemen can flare if they wish)
- 8 Ladies Chain back
- 8 Opposite Lady DoSado
- 8 Partner Swing
- 8 With that Partner, Promenade half
- 8 Square Thru 3/4, move on to the next couple

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- ESP - 1047 RED ROSES FOR A BLUE LADY by Elmer



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RECENT

- ESP - 1042 KENTUCKY WALTZ Guest Appearance by Mac Letson
- ESP - 421 BOOGIE BEAT (Hoedown) by Steve
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Bill Peters **Milestone, 1986**

Originally from New York, Bill and his wife Betty, spent a number of years in and around San Jose, California conducting a five to seven nights per week home club, class, and workshop program. Over the years Bill's calling has taken him across North America and to several areas overseas.

A popular square dance leader and teacher, he has proven himself to be a well established expert in the field of caller training and is a certified CALLERLAB Caller-Coach. He has served frequently as an instructor/teacher at callers institutes, association seminars, and workshops, and has been on the staff of a number of prestigious callers colleges.

He is the author of a comprehensive training textbook for callers entitled "The Other Side of the Mike," assisted in editing the 630+ page "The Caller Text" published by the American Square Dance Society, produced a caller's note service "Choreo Break-



down", and contributed frequently to numerous square dance publications.

As a recording artist, Peters has not only written and recorded his own calls, but composed his own music as well. He has appeared on several different labels.

A charter member of CALLERLAB, Bill has served on its Board of Governors and on its Executive Committee.



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TITLE - Label

ARTIST

Mama Never Told Me 'Bout You - SSK-109

Gary Smith

Here's a mover and shaker that will get everybody young or old. A little rock, a little honky tonk and we are off and running. Keyboard leads and steady, useful percussion to back it up. Some "do wop" vocals here and there but they don't interfere with the music. *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The Ocean, Recycle, Swing Corner & Promenade!*

If You Got The Money - C-2302

Tim Crawford

Technically this one's a re-release, but there was so much fine music recorded on the Chaparral label that this one was hard to resist. Done with that "relaxed energy" that is Willie Nelson's trademark this piece hits the mark on the fun quotient. If you ask I'm sure that the dancers will help sing this one with you- especially the men! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Boys Run, Bend The Line, Forward & Back, Square Thru 3, Corner Swing & Promenade!*

Pink Flamingos - CC-63

Curt Braffet

Pink Flamingoswhat a great addition for the front yard, maybe a gazing ball or two, a half buried bath tub/alter...whoa!! Back to business. Cute and silly tune with a Country Rock flair, good energy and a sense of humor. You have to be in the mood for this one! Do you think that I can get those Pink Flamingos at Wal Mart? *Hds (Sds) Prom, 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing & Promenade!*

Flowers On The Wall - ESP-1049

Elmer Sheffield

I could not remember this tune when I first saw the title, but just a few words brought back a tune I hadn't heard in a long time. A testament to insanity or boredom, who knows? Signature timing and a slightly different sound from ESP. Nice chipping guitar and easy percussion, check this one out for something a little different. *Hds (Sds) Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back, Boys Fold, Girls Scoot Back, All Star Thru, and Promenade!*

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I'm All Right - CD-281

Jerry Mitchell

Verbally active with pleasant energetic music to back it up. Nice guitar picking sharing the lead with piano and a boom chueka percussion line ...Have some fun with this tongue twister. Interesting figure accompanies. *Hds (Sds) Star Thru, Pass Thru, Swing Thru, Spin Chain Thru, Boys Circulate once, Swing Thru, Boys Run, Tag The Line, Girls Turn Back, Swing Corner & Promenade!*

Papa Jean's Blues - CRC-134

Matt Worley

Although this piece comes with that CRC signature energy, the intent is a little more mellow and turns out to have a nice sentiment. Good picking with a banjo back up, One of my keepers this month. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Slide Thru, Square Thru 3, Corner Swing & Promenade!*

The Wanderer - SSR-210

Ed Kremers

Fun cover of the Dion (oldie but goody) from the early '60's. This is one of those pieces of music that has one of those equations along with it: The energy you put into your presentation equals the energy your dancer's will receive from it. Although it's been covered before (which SD tune hasn't?) it works nicely for a caller with energy. No energy! No excitement! That's how it goes Is that a key modulation in the middle break? Use it to your advantage. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Hinge, Ladies Trade, Recycle, Corner Swing & Promenade!*

Old Hippy - GNP-705

Nate Bliss

Fine music from GMP covering a popular old country tune that speaks to aging and change that none of us can avoid! Use of the Grand Square to open, break and close keeps the story alive. Good energy but still can be a semi relaxer. *Varying figures for Heads & Sides from Mainstream to Plus.*

Hoedowns for November

Crocodile Rock - ER-31

Davey Nakamori

Covering the oldy tune from Elton John, this piece is a great example of using music that although not new, still speaks to a different generation of dancers than the ones that rode the original crest of our activity. New square dance music should not be all make overs from the C&W side, should appeal musically to all, and still target the next generation of dancers and their children. Crocodile Rock does just that. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The Ocean, (Careful here!) Scoot Back, Corner Swing & Promenade!*

Toys - HCC-107

Jack Berg

Just when you think it doesn't get any stranger, along comes "Toys" to fill out the bill. Peppy and cute with pauses and whistles and other things. Check it out if you want to add something happy to your hoedown collection.

Bully Of The Town/Stone Rag - BM-1030

"Bully" uses that traditional barn dances sound with the fiddle calling out to the dancers. Light on the percussion, the beat is handled by the the bass line. "Stone Rag" uses the same musical concept as the first offering, but is more mellow with a very traditional fiddle start-the kind that says come on in and dance with us. Pleasant listening pieces as well.

Wildwood March/Uptown - GMT-506

A two sided offering from GMP with it's signature sound and energy. "Wildwood" features some great guitar picking and that percussion bump familiar to us in GMP singing calls. "Uptown" is melodically different and should be recognizable to most, but still carries that GMP signature-swift piano work on this side. Both stray from traditional hoes in beat and patterns. Don't see many hoedowns from this producerso check it out and hear for yourself.

Line Up/Hole In My Heart - PLM-10S

"Line Up" is a rock 'n' roll honky tonker with piano and fiddle leads with musical pauses here and there for effect pretty contemporary in attitude. "Hole in My Heart" has appeared before under another title (was this called "Thirteen" before?) and will be familiar to some. More traditional sounding than side A with banjo leads and a steady, boom chukka beat. The great thing about two sided hoedowns is that there's always something for everyone.

See you next month..... Chris

Recordings reviewed are supplied by
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DANCING CONTRA

WITH DON WARD



This month a fun dance for any square dance event. The music is up beat and the choreography simple enough to teach with just one or two walk throughs.

"California Here I Come" has been credited to Art Harvey. The dance is in alternate formation.

A1: CORNER DO SA DO (8) CORNER SWING (8) End the swing facing away from the caller. Dancers will be in lines of four.

A2: PROMENADE 4 STEPS THE WAY YOU FACE (4) WHEEL AS COUPLES (4) PROMENADE BACK TO PLACE, BEND THE LINE (8) Dancers come back toward the caller and bend the line to face another couple across the set.

B1: LADIES CHAIN ACROSS (8) HALF PROMENADE BACK ACROSS (8)

B2: LADIES CHAIN ACROSS (8) STAR THRU - PASS THRU (8) The last two movements put the dancers facing a new set of four to repeat the figure.

To keep the energy level high with the simple choreography I selected "Cajon Jon" on the Silver Sounds label, number 169.

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Take a  at what is just released...

Chapel By The Sea

Phase II+1 unph. (trav. Sciss) + 1 prog. Sciss - 2 Step - Hi Hat 889 (Flip Baby Mine) - M & D Christiansen. Choreographer suggests you speed to 48 rpm's. Other than the traveling scissors, this is a cue and do.

Return To Me Rumba

Phase IV+1 (Cuddles) - Rumba - Starline 6048 by Dean Martin - C & B Jobe. Good music accompanies this nice rumba. Steps included in the routine are shadow New Yorker, cuddles, serpente, and basic phase III/IV latin figures.

Give Me Love

Phase II+1 (Fishtail) - Two Step - Lamon 10189 by Gary Ray - N & D Baldwin. Basic 2 step with a scoot four. Vue and cue.

Tango Of Love

Phase IV+1 (Stalking Walks) - Tango - Windsor 4721 - R & B Bond. Nice easy tango. Includes Spanish drag with leg crawl, outside swivels, reverse turns, open finish. Good workshop dance to teach tango at an entrance level.

Sweet Lips

Phase III+1 (Interrupted Box) - Waltz - RCA 447-0574 or Coll 4745 He'll Have to Go by Jim Reeves) - R & K Wright. Good CW music. Short routine, with standard waltz figures.

Spanish Coffee

Phase IV+2 - Rumba - Spec. Press HKW-420 - H & K Waldorf. This record should be slowed down to 43 rpm's and dances well at that speed. Has a couple of different figures in the dance such as, 3/4 left face diamond rock turns. Nice choreography.

Gentle Quickstep

Phase III+2 - Quickstep & Two Step - Spec. Press. - G & J Martin. The title says it all. It is a gentle quickstep. Strolling vines, Qtr. Trn. with prog. Chasse, pivots, and 2 step figures blended to make a very nice quickstep.

Let It Be Me

Phase III+2 (L turn w/inside Roll & Sweetheart Runs) - Slow 2 Step - Coll. C-1442 by Jerry Butler & Betty Everett or Eric 169 - R. & M. Morrison. Traveling chasses, passing chasse, sweetheart turns, open basic. Good introduction routine to slow 2 step.

Cabaret

Phase II+1 (Strolling Vine) + (Figure 8) - Two Step -Roper 282 - B Paull. Basic 2 step with a vue and cue to good music.

American Boogie

Phase III (2 Step/Jive) - STAR 106A - S & C Parker. Great music to a very cute routine. Change places, change hands behind the back. Rock the boat, quick vine 8. Good weekend teach.

It's D'Lovely

Phase III+2 (Telemark & Dia. Trns) - Foxtrot - Grenn 17033A - P & J Kincaid. Nice phase III foxtrot fits the music to a "T". Excellent to teach to your III/IV dancers.

Mack The Knife

Phase III+2 (Telemark & Weave) - Foxtrot - Roper JH-425 - P & B Guenther. Figures included in this good foxtrot are cross hovers, impetus, telemark, hover fallaway. Another goody.

June's Tuxedo Junction Two Step

Phase III - Two Step - RCA-447-0047 by Glen Miller - J & J Smith. Interesting 2 step. Nice to see this music utilized at the Phase III level.

Jezebel

Phase II+1 (Traveling Scissors) - Two Step - Blue Ribbon 1026 - P & R Rogers. This is a pure vanilla routine, no surprises. Part C has vine and wrap and unwrap sequence.

Love In Every Room

Phase III+1 (Alemana) - Foxtrot & Rumba - Roper 281-A - S & P Harris. Good music to a very basic rumba and foxtrot routine.

Norma Jean Riley

Phase II - Two Step - Arista 12542, 02258, 12407 by Diamond Rio - N & D Koozer. Basic two step, no surprises, can be danced to cues.

Only A Fool

Phase III+1 (Fishtail) - Two Step - Lamon 10073 by MIR - N & D Baldwin. Basic two step with a scoot 4, and traveling box.

That'll Be The Day

Phase IV+2 (Catapult & Chasse Roll) - Jive - MCA-60000/Coll. 90093 by Buddy Holly - D & J Cowan. Part has tandem sequence in it to a catapult into a lindy catch. Part B has sailor shuffles, chasse rolls. Part D has pretzel turns. Nice jive.

Somebody's Knockin'

Phase IV+1 (Faceloop - West Coast Swing - Coll. 90153/ MCA 41309 by Teri Gibbs - K & R Rathbun. Sugar push, left side pass, tuck and spin, hook turn. Basic west coast swing figures. Good choreography.

Loving You Is The Best Thing

Phase II+1 (Fishtail) - Two Step - Lamon 10236 by Debbie Dickens - N & D Baldwin. Vue and Cue 2 step to nice music.



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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Otto Warteman, Houston, Texas, wrote an article for this magazine earlier this year titled, "My Views on Square Dancing." In the article, he stated, "We have taken square dancing and given the control of the program to the diehard dancers (people without any other social activity in life) who have stolen the recreation from the social dancer."

Otto also said, "The callers during the 1960s and 70s felt that by writing thousands of moves which came out, they too were doing a service for square dancing. They truly did change square dancing but was it for the better? Did the moves work with the phrase of the music, were they flowing and were they easily taught? Some were, but most were not."

The above two paragraphs are an excellent summary of our problems in today's square dance world. We have two powerhouse political parties in the square dance world. We have the "die-hard" political party that has "more is better" as its main platform of what they believe in. The other group is the "social dancer" political party that has Friendship, Fun and Fellowship as its main platform. The die-hard party is dwindling in numbers - two or three squares is considered a good night at a club dance. An area dance is considered successful if they get six to eight squares. Sooner or later something has to happen because of economics. Most clubs are under financial pressure to keep alive.

Many clubs have at least one new

dancer program (lessons for you old timers) during the year. However few new dancers stay in the activity. Our dancer retention factor is so low that some callers are beginning to wonder if it is worth the effort to teach new dancers. Nobody seems to care why these new dancers leave the square dance world. Only the die-hard new people stay in the activity.

What party do you support - the die-hard party or the social dancer party? There is no doubt as to what party I support - the social dancer party.

Who will win in the long run? My crystal ball says that the social dancer party will eventually win. Unfortunately we don't have an election to "clean house" once in a while. But we do vote. Yes, we vote with our feet.

How low do our numbers have to get before our leaders take positive action. Some of our leaders are probably asking themselves, "What positive action can we take?", as they read this column. I suggest you study the quoted statement made by Otto Warteman in the above second paragraph. What is he really saying? I can't speak or write for him, but, as I see it, a total house-cleaning of our current calls is needed. Our caller organizations need to come up with an evaluation system to review all calls with the intention of getting rid of the calls that don't pass the test. The evaluation system should include the three items mentioned by Otto - does the call work with the phrase of the music? Does the call flow well? Is it

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easily taught?

I commend CALLERLAB for their concentration on **MARKETING!** Their efforts will show results in the future. Also I commend the many states, provinces, areas and especially square dance clubs that are marketing square dancing. Their new dancer programs haven't been this good in years - thanks to their marketing efforts.

However, marketing is not and was not our major problem. Poor dancer retention is our number one problem and this leads us back to our two parties within the activity - the diehards and the social dancers. As always, the ideas and thoughts in this column are written to make you think about the activ-

ity that we all love so much. What does your crystal ball say about the future of the square dance activity? Maybe it is time for us to start asking why the Community Dance Program is doing so well. Are the dancers at these Community Dance Program dances "die-hard dancers" or are they "social dancers"?

Happy Thanksgiving Day!

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.

SEWING 101

WITH DONNA IPOCK



Do you believe it is holiday season already? Hey, didn't we just take down that tree? Well if your household is anything like ours, we (I) never seem to have enough time to get from Halloween, to Thanksgiving, and then on to Christmas and the New Year. How do we find time to sew? Well I stumbled onto a different way to make the casing for your blouse sleeves. Let me back up.... I'm not sure how this came to me. Many times I think I saw or heard something, only to find out that I really dreamed it all up. Well, who knows how this came to me but here it is anyway. And it works.

Most patterns tell you to....make a casing by sewing bias tape to the sleeve placing lower edge of tape along casing line. Stitch close to long edges of tape. This makes the casing for the elastic to be inserted into.....As I said I don't know where or how this came to me but here is my way.

Turn up and fold fabric along the casing line. Stitch on this line. Press the "tuck" up and stitch again so the fold of the tuck is stitched to the sleeve.

This makes the casing.

You can do the stitching on the inside or on the right side of the fabric. Either way will give you a finished look. Now all you have to do is insert the elastic and secure each end with stitching. Then stitch the sleeve and continue on as you normally would with the pattern. Now I'll tell you the rest of the story.....I was making an outfit and didn't have any matching bias tape handy. The nearest fabric store is in the next town...what to do? You make do with what you have and in this case it was a creative casing. I have since bought a bias tape maker. Haven't used it....because now for the last three outfits, I have used the self casing method. This just seems easier to me now. Hope this helps you too. You too may have heard of this method...maybe in your dreams?

Now, one more way with border prints.

I made a new Halloween outfit using a border print fabric that I had in my STASH for at least three or four years. NEVER, NEVER, GIVE UP USING

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THAT STASH OF FABRIC. I used the border print for the skirt. Just gathered all the fabric onto a cut to fit waist band, making it fit the waistband by taking darts all along the length. I saved enough of the border to make an applique for my blouse. I made my blouse in a solid color with contrasting sleeves and used the applique on the front of the blouse. The applique was made by carefully cutting out one of the major designs in the border print. You baste stitch the applique to the blouse front before you stitch up the side seams. You can use a fine satin stitch (zig-zag stitch closely spaced) to outline the applique or use a blind hem

stitch (this will look like a blanket stitch). This really was easy and I plan to use this idea again. I then made a vest for "the smartest man I know" using the contrasting sleeve fabric. Make sure that you pretreat all the fabric you plan to use. This should be done to see if any of the prints will bleed or fade too much. Better to know if the fabrics will not work together before you invest too much time and energy into the outfit. This outfit turned out quite well. I used it as one outfit that was modeled in the fashion show at the 11th North Carolina State Convention.

Sew Happy....

PACIFIC NORTHWEST TEEN SQUARE DANCE FESTIVAL

By Jim Pead & Betsy Pead

When the rest of the square dance world is lamenting declining numbers and lagging interest, the dancers of the Pacific Northwest have something that is succeeding and the rest of square dancing needs to adopt! The Northwest Teen Jamboree is over 50 years old and has produced many, many callers, cuers and dancers! At the Penticton B.C. Jamboree, we danced with many callers and cuers who were products of this wonderful program. Callers ranged in age from eight to—er much older!

Of course the program begins with local clubs and local interest. The youth clubs are often successful because of the strong support and interest of adult square dancers, as well as the teens themselves. Naturally, many members of these youth clubs are children of adult dancers. Some second and even third generation dancers, callers and cuers are represented. The "Dancing Jewels," an exhibition group that has ap-

peared at the U.S. Nationals and USAWest conventions comes from these young people.

The annual Teen Festival, the first Saturday in May, features competition between squares and round dancers, from different clubs, along with competition among teen callers and cuers. Of course, lots and lots of fun dancing occurs during this festival. Trophies are awarded in categories of age and experience, from novice to advanced.

After learning to dance, either in a youth club or with adults, the teen dancers come to the festival on Friday night for a trail-in dance. Competition begins on Saturday morning at 7:00am and continues through the day in categories. Competing squares dance to pre-recorded music and calls so each square competes on an even footing. Various young callers also take the mike to call to their peers and strut their stuff. The winning teen gets an opportunity to call at the "street dance"

Larry Cole

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in Penticton B.C. Callers and cuers at  
the Penticton Jamboree are selected  
from those who first demonstrate their  
talents in the morning street dancing.

In the year 2000 Penticton Jamboree, August 7 to 12, over 50 callers and cuers were recognized as having come from the Teen Jamboree. Among the callers and cuers were people who have been calling and cuing up to fifty years!

The Pacific Northwest Teen Square Dance Festival (also known as P.N.T.S.D.F.) is a successful program and one worthy of investigating. If you would like further information on the PNTSDF contact Steve and Lynnette Edlund, 18488-66A Ave, Surrey, B.C. Canada telephone 604 575 0375 email: edlunds@aol.com. The web site [www.squaredancers.BC.CA/clubs/deltasundancers](http://www.squaredancers.BC.CA/clubs/deltasundancers) also contains information about the program. 🍄

### About Jim & Betsy

Jim & Betsy are avid travelers and avid square dancers. As full time RV travelers, they dance someplace different nearly every week. They have written a monthly column "Your Rovin' Corner" for the Santa Clara County Prompter for a couple of years now. Many dancers in California say they enjoy reading what this couple have to say about dancing so from time to time, ASD will make their writing available nationally. They are astute observers of the square dance scene and find many insights and revelations as they travel and dance with various clubs in various places. Jim & Betsy believe they have something to say that will entertain and enlighten square dancers who read their columns.



# ACA VIEWPOINT



## PATRICK DEMERATH

### Callers - Share Your Pride in Square Dancing

In today's square dancing, callers must consider two things that will improve the world of square dancing.

- We need to know who we are.
- We need to consider what we can do and the results we can produce.

Let's start with point number-one. There are all kinds of esoteric descriptions of who we are, but this is the description that best describes our roles. "Callers are highly skilled professionals, applying their creative skills and talents to enhance the fun, friendships, and the quality of life for square dancers." That is who we are, what we have always been, and what we must always be.

Square dancing will remain relevant as long as callers teach to provide fun, friendship, and improve the square dancers' quality of life. Callers must continuously communicate that square dancers are our best friends, and we are proud of what we do. A caller's own verbalized love and excitement for this wonderful activity are powerful sales tools. Many borderline square dancers and non-dancers can be retained and attracted to an activity that benefits them.

If we "share our pride as callers", we will discover the following:

- Callers can and will energize recruiting, retrieving, and retention.
- There are many more people, than

we believe who know about square dancing and are waiting for to be asked to join.

- There are many people who never completed their square dance classes and are waiting for an invitation to start again.

What must callers do?

- Renew our faith that square dancing is alive and experience the excitement that square dancing brings.
- Actively seek out former dancers and work to bring them back to dancing.
- Recognize that the enthusiasm that new dancers bring to square dancing is inspiring.
- Listen to what current and former dancers are telling us about square dancing, pass that information to square dance leadership groups, and encourage them take action for improvement.

Callers must become passionately involved in **RECRUITING** new dancers. The potential is great for new square dancers, as there are approximately 250 million people in the country who could become square dancers. We see people everywhere, at church, our places of employment, social activities, and neighborhood organizations. The list is endless. Ask each person we meet if they might be interested in the fun-filled activity of square dancing. Make up a list. Contact them before the



new dancer dances start, and tell them how much you enjoy square dancing and appreciate their interest and would love them to come. The 40% rule in business states that "for each ten persons that we contact or personally visit, four persons can be recruited. A personal call or visit is like closing the sale and asking for the order. A person can have the best product and the best presentation, but if we do not ask for the order and close, we won't get the sale.

To be successful in membership recruiting we need the following:

- A list of prospective new dancers.
- An information flyer / pamphlet
- Enthusiasm and a passion for bringing in new dancers.
- The willingness to make a few personal visits / calls with prospective square dancers.
- The will to ask them to come to a new dancer dance or visit a regular club dance.

Callers must become passionately involved in square dancer **RETENTION**. We must emphasize the fun and friendship of square dancing. We must encourage dancers to continue dancing. We must attempt to make the square dancing fun for the dancers. Look at each dancer in your club as a member of your family. If they are unhappy, work to make them again happy. Encourage them to keep square dancing. Confidentially, ask other club members to help keep them square dancing.

Callers must also become personally committed to **RETRIEVING** former square dancers back into our family. Those former dancers are out there and may be waiting to be asked to return or may require numerous calls and invitations to return to a dance. If we per-

## Happy Thanksgiving



from all the staff of  
*American Square Dance*  
Magazine

sist in asking them to come back, we will bring some back. Above all the caller must welcome them back and make them feel comfortable.

If we as callers do nothing to instill energy in retrieving former dancers, retaining current dancers and recruiting new dancers, then we are placing that responsibility on the dancers, and we are voting to either die or merely survive but not to thrive. Now it is our turn to stop and decide the future of square dancing. Yes, square dancing is relevant in today's millennium world of cable television and surfing the internet, as square dancing offers fun, friendship, and enhances the quality of life for the dancers. We need dancers, and they need us. It is that simple. There is no job more important and critical than in recruiting "new blood", retaining current dancers, and retrieving former dancers." The time is now to "share our pride in square dancing" with current, former and prospective new dancer friends and make them part of our square dance family. 🍂

# LITTLE THINGS MEAN A LOT!

As we hurry from task to task in our busy lives, too often we forget to say THANK YOU! In our square dance activities there are many whom we should say THANKS to!

- 1) Our club officers for their leadership and direction.
- 2) The person(s) who arrives early to open and set up the hall and stays late to help clean up and lock up.
- 3) The person(s) who faithfully make coffee at each dance.
- 4) Our caller/cuer teachers who teach our new dancers.
- 5) Our caller/cuer's significant other for sharing the caller/cuer's talents with us.
- 6) All dancers, because without them I may not have a corner.
- 7) Our club members for their continuing support.
- 8) Visiting clubs for fellowshiping with us.
- 9) The person(s) who decorate our halls for a more festive dance.
- 10) All who furnish refreshments for each dance.
- 11) The callers/cuers for our dances.
- 12) Those who are willing to represent us at the Federation or State level.
- 13) Those who are willing to help organize our special dances and conventions.
- 14) \_\_\_\_\_

Yes, somebody was left off. It was intentional because only you know who they are!

Thanks to Tom for sharing this.

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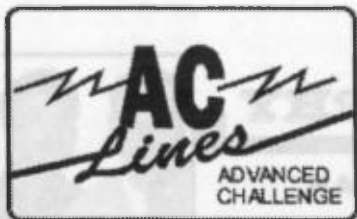
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by  
**Ed Foote**



## MAKING CHOREOGRAHY SMOOTHER

Question received from a caller:

"I saw the following in a caller note service: from an 8 chain thru, the combination is Left wheel Thru - Chase Left. My dancers had trouble with this combination, even though they can do each of the two individual calls with no problem. Why did they have difficulty?"

Answer: The body flow of this combination is fine, but it is the word sequence of Chase Left which causes the problem. When dancers hear "Chase", they automatically think "right". Then when the word "Left" is added, they must shift their thinking to the opposite direction.

Even if the command "Chase Left" is given with correct timing, and even if the dancers hear "Left" before they have started to turn their bodies to the right, mentally they have started turning to the right because they heard the word "Chase." This results in their minds being whipsawed, resulting in their feeling awkward at best or breaking down at worst.

The call Chase Left is the correct terminology for naming the call, but it creates the above problem if it is called. Solution: Call Left Chase. This gets the dancers' minds thinking "left", their bodies will follow, and everything will be smooth.

Caller note service writers should know this, and should always print "Left

Chase" when presenting call sequences.

More choreography. The same note service also printed this combination: Left Wheel Thru-Veer Right. This should not be called, because it is awkward for the head boys! They do the Left Wheel Thru by making a sharp turn to the left, then they must reverse direction by moving to the right. A smoother way to achieve the same result is to call: Heads Lead Left and Veer Right.

But you ask, isn't this the exact same thing? Aren't the dancers turning left and then having to move to the right? On paper, yes, but in actual practice the dancers will blend the two calls together, thereby making a smooth action. They will not blend the Left Wheel Thru.

This same situation is widespread with the combination: Heads Wheel Thru-Veer Left. This should not be called, because it is awkward for the girls. Instead the smoother way is to call: Heads Lead Right and Veer Left..

So why is this combination called so often? Because callers want to give an Advanced name and also want to quickly establish a two-faced line, and they just don't think about the smoothness or lack thereof.

Callers will tend to call what they see printed in note services. So as long as awkward combinations are in print, callers will use them. ■

# CREATIVE CHOREOGRAPHY

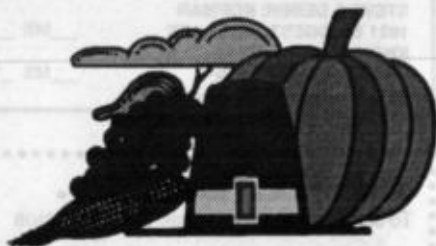
LEE & STEVE KOPMAN



This month let's have some fun with Box the Gnat and Roll. The endings will surprise you.

- 1) HEADS square thru 4  
[box the gnat] and roll  
partner trade ..ends roll  
You're home
- 2) SIDES Lead Right & Circle  
to a Line  
[box the gnat] and roll  
CENTERS pass thru  
cloverleaf  
CENTERS LEFT square thru 3  
right and left grand
- 3) SIDES lead right  
[box the gnat] and roll  
tag the line  
peel off  
[box the gnat] and roll  
swing thru  
circulate  
split circulate TWICE  
right and left grand
- 4) SIDES pass the ocean  
ping pong circulate  
extend  
[box the gnat] and roll  
tag the line  
face in  
square thru on the 4<sup>th</sup> hand...  
left allemande
- 5) HEADS [box the gnat] and roll  
single circle to a wave  
centers trade  
GIRLS FOLD  
BOYS pass thru  
[box the gnat] and roll  
girls trade  
girls run  
acey deucey  
scoot back  
split circulate TWICE  
right and left grand
- 6) SIDES lead right  
[box the gnat] and roll  
Centers step forward,  
Ends slide in behind them  
peel off  
[box the gnat] and roll  
single circle to a wave  
LEFT swing thru  
right and left grand
- 7) SIDES square thru 2  
pass thru  
u turn back  
[box the gnat] and roll  
Ends load the boat  
Centers fan the top  
extend  
split circulate  
swing thru 1 1/2  
right and left grand

- 8) **HEADS** Right and left thru  
Lead **LEFT**  
[box the gnat] and roll  
boys trade, hinge  
circulate, right and left grand
- 9) **HEADS** pass the ocean & [box  
the gnat] and roll  
separate around 1 to a line  
touch 1/4  
coordinate, boys run  
[box the gnat] and roll  
pass the ocean  
circulate, right and left grand
- 10) **Heads Lead Right, Circle**  
to a Line  
pass thru  
tag the line  
face in  
[box the gnat] and roll  
square thru on the 3<sup>rd</sup> hand...  
right and left grand
- 11) **SIDES** square thru 2  
split the outsides around 1  
to a line  
[box the gnat] and roll  
single circle to a wave  
acey deucey  
**LEFT** swing thru  
right and left grand
- 12) **HEADS** (right and left thru;  
1/2 sashay & [box the gnat]  
and roll  
double pass thru  
peel off  
slide thru  
centers roll  
Your home
- 13) **SIDES** touch 1/4 ..and spread  
**CENTERS** [box the gnat]  
and roll  
**ENDS** (peel off & bend the line)  
swing thru  
girls run  
box the gnat  
[fan the top] and spread  
left allemande
- 14) **HEADS** pass thru  
separate around 1 to a line  
pass thru  
wheel and deal  
**GIRLS** pass thru  
[box the gnat] and roll  
wheel and deal  
pass thru, right and left grand
- 15) **Heads Lead Right, Circle to a**  
Line  
**CENTERS** [box the gnat]  
and roll  
**ENDS** star thru  
double pass thru  
leads u turn back  
[box the gnat] and roll  
tag the line  
leads u turn back  
square thru on the 3<sup>rd</sup> hand,  
right and left grand



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HEADS Use your left hand and Box the Gnat and Roll

Then:

- 1) CENTERS square thru 3  
left allemande
- 2) double pass thru  
cloverleaf  
zoom  
CENTERS pass thru  
left allemande
- 3) zoom  
dixie grand, left allemande
- 4) double pass thru  
track 2  
circulate  
explode & [slide thru] centers roll  
You're home
- 5) double pass thru  
peel off  
[box the gnat] and roll  
CENTERS pass thru  
LEFT square thru 3  
right and left grand

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# Country Kitchen

By Louise Harrop



## Ice Cream Strudel

Dough:

- 1 C butter
- 1 C vanilla ice cream
- 2 C flour

Filling:

- 3 Tbsp. sugar
- 1 tsp. cinnamon
- 2/3 C preserves (apricot, strawberry, raspberry - your choice)
- 1 C corn flakes, crushed
- 1 C raisins
- 1 C chopped walnuts

To make the dough: Cut the butter into small pieces and mix with the ice cream. A food processor is best for this job. Add the flour and blend until smooth. Form into a ball, wrap in plastic wrap and refrigerate overnight.

To make the filling: Mix together the sugar and cinnamon and set aside. Divide the chilled dough into thirds. On a lightly floured board, roll dough out to 1/8 inch thickness, in a rectangular shape, approximately 8" X 12". Using 1/3 of all the filling ingredients, spread each rectangle with preserves, sprinkle with cinnamon mixture, then with cornflake crumbs, raisins and nuts.

Starting with the long edge, loosely roll up like a jellyroll. Place on an ungreased cookie sheet, seam side down. Bake at 350° for 25-30 minutes. Cool on a rack and sprinkle with confectioners sugar. Slice diagonally into 1 inch sections. Serve slightly warm or completely cooled.

## Spinach Quiche

- 2 onions
- 2 Tbsp. oil
- 2 packages (10 oz. each) frozen chopped spinach
- 6 large eggs
- salt and pepper to taste
- 8 oz. shredded Monterey Jack cheese
- 5 oz. shredded cheddar cheese
- 1/2 C cottage cheese

Dice onions and cook in oil until tender. Add spinach and cook over low heat until thawed, breaking spinach apart. Beat eggs with salt and pepper; then stir in cheeses. Combine cheese/egg mixture with spinach/onion mixture. Pour into a casserole dish and bake uncovered at 350° for 35-45 minutes or until lightly browned on top.

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# Leadership Thoughts

by Stan and others

We hope callers will have a few hours of spare time to think about subjects other than programs for the next dances you have to call. Lately, I've been looking through my "idea file" and I ran across some odds and ends that may be worth thinking about, mostly on the matter of leadership.

We've said it before but we'll say it again - A leader is an enabler - getting people to do things they didn't at first think they could do. Are you that kind of leader?

Did you know that the greatest satisfaction in life is to feel that you are creative and worth something as a result? The next best thing in life is to be able to help others learn to be creative-to reach their potential in life.

People worry too much about problems. Problems are challenges to a leader. As steel is tempered by fire, so are we tempered by problems to be solved. Where there is no pain, there is no gain.

Canadian caller Mac Marcellus once gave a talk on "Leadership" and here are some of his thoughts:

"The dictionary defines a leader as 'one who leads or conducts.' The life of each individual is filled with the qualities of leadership, first within yourself. How many of you were pushed out of bed this morning? If you weren't, then you had to lead yourself out onto the floor. Every day, in the life of couples, one or the other shows leadership by making decisions that

involve the other. When you as a couple started square dancing, one of you had to show leadership when square dancing was chosen as your recreation. From that time onward, The opportunities of creating leadership in the square dancing activity are endless. Helping to make the coffee, to set up chairs, to welcome dancers and guests, to be treasurer, president, director in the local association of clubs, to be a director in provincial and national associations, president of the national association, to be a caller and/or round dance leader, are opportunities to display leadership qualities. The continued success of the square and round dance movement requires someone to do each one of these jobs. It is therefore essential that each one of us adopt an attitude of willingness to share our physical and mental powers.

"At some time in our lives, we all have feelings of inadequacy—feelings and thoughts of 'I couldn't do that,' 'Let someone else who is better qualified do it.' If one were to follow this premise, none of I us would be here this morning. It is my personal belief that 'Leadership is a learnable and developable skill,' just; like round and square dancing. If an individual starts by doing some small item of work, that individual is able to learn from it and gradually progress up the ladder of responsible positions. Some people even reach the position where

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they believe they are equal to God. "What are some of these developable skills and characteristics of good leaders? In my opinion, good leaders display:

1. the ability to listen
2. the ability to isolate the pros and cons of problems
3. the ability to propose workable solutions to problems
4. the ability to work the solutions
5. the ability to appraise the results
6. the ability to create better results
7. the ability to become enthusiastic.

Enthusiasm is contagious

8. the ability to examine their own purposes of leadership. Are you serving your own ambitions and ego? (Everybody's got one.)

9. the ability to avoid arrogance, impatience, irritation, resentfulness

10. the ability to recognize the needs of others. Use of diplomacy, not demands; delegation, not dictatorship

11. the ability to establish goals and a procedure to reach them.

12. the ability to recognize the responsibilities of leadership - to yourself, to your family, to your peers, to those you lead, and to the square dance movement itself.

13. the ability to set an example-in your dancing, your dress, your conversations, your actions-on and off the dance floor

14. the ability to preserve the courage

of your convictions - decide in your own mind that what you believe is correct.

15. the ability to keep the interests of square dancing at the top of your yard stick. Integrity, initiative, imagination and indifference to personal gain should characterize your actions.

16. the ability to create a pride in your profession, your position, your organization, and those you represent.

"Each of us has these abilities in various amounts, and each has used these abilities in many different ways. Unfortunately, there are numerous stories being told of square and round dance clubs folding. In many cases, the lack of leadership is often the beginning of those failures. If you have listened to what I have said, you have shown leadership by listening. If you listened, you could not help but reflect on your own characteristics. Hopefully, you sorted out your own pros and cons. -Hopefully, you will create your own enthusiasm to increase your leadership abilities. The square dance and round dance movement needs all of us, the callers, the leaders, the presidents, the dancers, and those who have not any idea what modern square and round dancing is all about, so go do it, and may God help each and everyone."

*Reprinted from  
Mikeside Management  
July-August 2000*

# WHERE DID DANCE COME FROM AND WHERE IS IT GOING?

Square dancers have been recently heard to say that round dancing is becoming too much like "ballroom dancing" and that round dancing is taking away dancers from the square dance activity. The same thing was said about "country western dancing" and "line dancing" a few years ago.

Hogwash! The basis for all ballroom dancing and square and round dancing comes from the 'folk dances' of many different countries. Fads in dancing appear and become popular and are then, as well as now, transformed, refined and introduced by "traveling dance masters."

This interesting evolution takes place all over the world. Presently one does not have to leave home to learn the newest dances and steps from video instructions and web-site courses. It is the gregarious need for socialization that compels individuals to "join in" an activity of moving to music in order to meet new friends and for many, to set the stage for romance and the pairing up of individuals into couples.

Historically, the organized "Ball" or social dance event, was the popular way for parents to ensure their offspring would meet suitable members of the opposite gender, that were of the same social "set" to establish a "list" of eligible suitors.

Emancipated solo individuals, whether searching for a perfect mate or merely a potential dance partner

have in times past as well as the present, attended these functions and dance events for the same reasons. Some come "just to dance" and some attend for more extended purposes.

I have to laugh when I think of the "local ballroom schools where I reside. One is truly a dance studio built for teaching dancing - ballet, tap and jazz as well as ballroom. The other two major ballroom instruction businesses, one of which is a brand-name franchise, are taught in a wood-over-concrete converted garage and a linoleum floored strip mall space. Other spaces in town used for dance instruction include a number of foul-smelling, dingy and dark, old wooden floored bar-rooms, a local recreation facility, where the basketball court is 8 times the space allotted to dance classes held in a linoleum floor space, a ballet studio with two rooms dedicated to ballet-mirrored walls and bars.

There is no true ballroom where I live. There are postage stamp sized dance floors at three local country clubs. Some of the local schools and churches have multi-purpose areas usually with a 'gym' floor suitable for dance as well as meetings and basketball and volleyball and theatrical productions. The local university has a convertible space, carpeted ballroom in the center of which they will place a 'parquet portable dance floor' and a smaller wood floor ballroom, often used for meetings. Even the Convention

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Center has a carpeted 'Ballroom'. None of which have the 'proper floors' for enjoyable dancing. However, I have noted that even the televised dance championships are usually held in a very large space, mostly covered with the 'portable dance flooring' that is fraught with 'seams' and edges.

The best dance facility, where I reside, is a Square Dance Center, built in 1974 and maintained by Square [and also Round] dancers. 8000 square feet of hardwood over wood joists and beams beneath. Spacious, clean, well lighted, air-conditioned and a pleasant atmosphere, the hall can be 'decorated' for theme parties and divided in half for two simultaneous events.

Throughout this country, the 'ballrooms' of a previous era are quickly disappearing. Even the old 'grange-halls' are decaying from age and inattention.

I presume that the introduction of 'DanceSport' as an Olympic competition to replace the term 'Ballroom Championships', will bring about a change in the naming of facilities used for dancing. Some athletic moniker will replace the spaces called "Ballrooms".

Perhaps the title 'DanceSport Center' will be the name of choice.

The 'Balls' of previous generations, were given specific names, often denoting the season and age of attendees: Proms, Cotillions, Festivals, Jubilees are just a few that come to mind.

Today, in dance competitions, we have the Pro-Am [professional-amateur] competitions with novices, youth, adult and seniors. Many a dance instructor has seen personal business classes and guest-bookings sky-rocket from the exposure and publicity that accompanies winning or placing in a world championship. This is not that different from the traveling dance masters of the past centuries, with the exception that technology has spread the 'word' faster than previous modes of introduction, reputation and travel. Amazingly, this happens at a local level, as well.

A dance instructor who places highly at a local competition or has students who win, will be in greater demand as an instructor to those individuals and couples anxious to learn how to dance.

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Since 'folk dancing' has fewer international competitions than 'DanceSport' and/or Ballroom, it is usually stratified below the social class of competition level dancers. Because it is the social dance level of the majority of most populations in the world, the numbers of potential dancers should be much higher than those who desire to 'compete'.

However, in the square dance world there seems to be a tendency to rush or be pushed into higher levels of square dance knowledge and performance. There is the 'Basic and Mainstream' level which takes about two years of committed instruction and practice before 'comfortable dancing' takes place.

Plus level takes an additional year or two; Advanced, a year or two more and Challenge never ends. Minimally, four years to learn to dance at an Advanced level, considering individual learning abilities, and the availability of a qualified instructor/caller and at the very least, seven other people with the same interest in advancing their square dance education.

Couple dancing, on the other hand,

can progress much more rapidly, not having to rely on a 'team effort'. Since the advent of round dance instructors and cuers in the 60's, many individuals and couples prefer to dance with only one partner and learn the newer rhythms and dances. The opportunity for socialization among round dancers is satisfying and one doesn't have to 'risk' being injured by carelessly rough and rowdy square dancers, who have a tendency to yank and pull on the other dancers in a square, when they are insecure about their dancing in the 'learning to dance' mode or other highly excitable modes.

Learning square dancing is a great way for young people to work off their incredible energy and to socialize and meet one another in a 'safe' and fun environment. It has great advantages in learning to be polite and considerate to others, while expressing the physical and psychological joys of moving to music.

Dancing with people of all ages and walks of life tends to teach tolerance and respect. As an American folk dance, square dancing has evolved into a complex and growing pattern of

# Quadrille



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figures, which challenge the mind as well as being a great form of exercise. Versatile rhythms are also used in square dance music, but not as many social 'folk dance' patterns and music as are utilized in round dancing.

Round dancing draws from the history of folk dancing in the Americas, from the Charleston and the cowboy dances, the two step and the imported waltzes from European immigrants. Dances come from the Caribbean: Rumba, Cha Cha, Mambo, Merengue and Salsa. South American: Brazilian Samba and Tango in a North American version of a European 'take' on that Argentinian folk dance that is today and was initially a spontaneous dance. Paso Doble was imported

from Spain; Polkas from Poland and Slavic countries. The Fox Trot from 1913, Lindy from the twenties and Jive from the thirties, couple dancing keeps evolving, with new and interesting figures.

The ballroom may have refined the folk dances to suit a 'well-heeled' populace. DanceSport takes rhythms into the world of the competition athlete. Round dancing and square dancing are more attainable for the vast majority of folks. We are considering changing the name of our Hall to "Dance Center", hoping to attract other forms of dancers to pay the rent until square dance numbers swing back up.

*Robin Young*

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# POINT OF ORDER



## My Thoughts As A Square Dancer

By Doris L Howatt

I am writing this as I have been a witness to a very bad incident on a dance floor. I am a retired square dance caller, contra leader, clogging instructor and a line dance teacher. I am the child of a square dance caller of the late 1930's. I do not remember my Dad calling as I was 4 when he died but I do remember going to Community dances on Saturday night in several different towns in the mountains of northeastern Pennsylvania. So I feel that I have a good outlook on our activity, from it's roots in what we now call New England Square Dancing to the modern Western Square Dancing.

Now the reason for my writing this. What I saw on this dance floor regarding a women dancing as a man, dressed as a women, has made me do some thinking regarding this. Now, what should a *women* wear? As far as I know, the only definition of square dance attire is "long sleeves for the man and a skirt for the women." Am I correct? Therefore, when a single women goes to a dance she should be dressed as a women and wear a skirt. Right?? Now they need a man, so this women goes in and dances the man part. Does this person have to change their clothing?

I think that there are so many widows that have left this activity because of how we treat single women. As a caller partner, I have seen first hand how the other dancers look at a single women and, believe me, it's not nice. When I went with my husband, Jim, to a dance he was

calling, I dressed as a women. When I danced it was almost always as a man and I had no problem. Maybe because they were glad that I was able to dance the man's part and fill out a square, so they could dance. I must also tell you, when I called, if a women was needed, Jim would go in and dance the woman's part, dressed as a man. In all the years we worked together, (27years), we never had a problem with anyone telling us if we danced as a man, you have to wear pants or tell Jim he had to have wear a dress.

When Jim died, I had a very hard time finding a club that wanted a single women. It was at that time that I got to understand how a single woman feels. I now know why we are losing these dancers. All I can say is, I hope you never have to find out how it feels, after dancing as long as I have, to not be wanted. Fortunately, for me, I found a club that made me feel very welcome and I am still dancing. I do dance Contras whenever I can and it is one of the most wonderful times for me. I think I shall be dancing when they lower me into the ground and I am sure that all the dancers and callers in heaven will be happy to have me in a square or line.

Now, please do some thinking about single women and welcome them into your dances. Also accept people as they are dressed, whether in a dress or pants. After all, they are clean and that's important when you swing your, corner or partner.



# I AM JUST A RAINDROP

Dale & Emmillee Dennison  
Eagan, MN

I am just a little raindrop on top of a very large mountain. I am very fragile and lonely. Alone I can only sit and dry up as the sun comes out. Hurray, here is another raindrop and I am not alone. It is very similar to me but still it is different as everything else in this world is. Oh my, here come more rain drops.

One of the raindrops welcomed me to join and become two. As a single raindrop I am helpless and cannot do anything. If we joined together we could gain a very small amount of strength. Still we are too small to do anything except sit together and observe others.

What if all of us joined together? We are going down the mountain. Oh my, we are picking up speed. Oh my, how fast we are going. The grass is starting to bend and we are starting to make a groove into the side of the mountain. There is a large tree in our way, Yes it's in our way so we will uproot it and carry it along. We are stronger then anything and nothing can get in our way.

Oh my, there is a road and it goes to the left and to the right or do we just show everyone how powerful we are and go straight through. Which way do we go?

I'm not sure I should have joined all of the other raindrops. If I hurry maybe I can convince all the other raindrops not to destroy the house below. If we go to the right there is only a vacant field below and no one will get hurt. Oh my, can we turn in time and help the people below? Yes, I tried and everyone agreed it was not our way to destroy and make fun of others. Hurray, we made it and now the people below are so thankful for the badly needed rain to water their fields.

Just maybe there is a moral to this story all of us should think about. One alone can do very little. If we could and

or would take the time just to talk to our friends and neighbors, WE as a Square Dance Community have a great deal to contribute to society. Just maybe taking time to communicate with people and learning to listen like the little raindrop friends did would brighten our day. If someone has something to say, be willing to listen, sometime that's all it takes to brighten their day. Who knows, someday you may feel down or have an idea and you would like to just have someone to listen. It may even brighten your day. It's just something to think about.

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# FROM THE HIP

LARRY COLE



Where have all the "movers and shakers" gone? You know who the movers and shakers are, they are the folks that keep everything going. Every square dance club always had four or five couples of movers and shakers. All dancer associations and caller associations had them as well. Now these are not necessarily the people who worked as officers, though sometime they were one in the same. The movers and shakers are the folks that always had a positive can do attitude. If the club needed to make a travel trip, these folks saw to it that the club traveled. When the dancer or caller association had a special dance or education clinic, these movers and shakers were right in there pushing and pulling. But, most importantly when it came time for new dancer recruitment the movers and shakers got everyone to bring new folks into the club. Movers and shakers didn't take no for an answer, they inspired everyone to recruit. Where have they gone?

It is said that desire is the mother of motivation. Have we lost the desire to have strong square and round dance clubs? Have we lost the desire to have influential and enterprising dancer and caller associations? Are we content to dance in two and three square clubs in someone's basement because we don't have enough dancers to rent a great place to dance

as we once did? Square dancing always had great pride in itself. We have a wonderful recreation and we ceaselessly wanted to share it with everyone we knew and those we did not yet know. Where have the movers and shakers gone? There continues to be thousands of new square dancers out there who, once we get them, will fall in love with this hobby. Many of these, yet undiscovered new dancers, are movers and shakers. Some people ride on the wagon and some pull the wagon, we need more of both.

Last night I heard a Christian motivational speaker. He is the chaplain for the Indianapolis Colts football team. He said that he categorizes people into three groups. Those that make things happen, those that watch things happen and those that say what happened. Square dancing needs all of these fine folks. However, right now we need movers and shakers to make things happen.

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

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



# Remembering

## Helen Pate

First Lady Of Southeast  
Square Dancing

Any and everybody who were fortunate to include FONTANA in their square dancing world knew and loved Helen Pate, especially when attending the popular Swap Shop sessions. A 'Ball Of Fire' spicing up the programs, well into her 80's, she was a number one favorite to all.



Helen died June 12 at age 90. She, Lib Hubbard and Fred 'Choo Choo' Goodner were credited with the discovery of Fontana's potential in the early fifties. By the 60's, several major weeks each spring and fall were featured. Dancers from all over the U.S. and many outside, made it a must on their calendars. Her fabulous square dancing career personality, primarily of the southeast states, is recognized and appreciated by thousands. Ms. Helen's marvelous 'full life' is survived by three daughters, a son, 19 grandchildren, 13 great grandchildren, and one great-great grandchild.

*Reprinted from the  
Memphis CALLER  
as written by Bill Crawford.*

## Ed Raybuck

The world of square and round dancing lost a champion and ardent supporter August 15 when Ed Raybuck of Advance, NC passed away. The 70-year-old caller and cuer had been in declining health for several months. He and his wife Carolyn celebrated their 50<sup>th</sup> wedding anniversary in June.

The couple began dancing in 1959, and Ed started calling the following year. Two years later he cued his first round dance. During a period of 40 years he called or cued for the following Tar Heel clubs: Quadrilles, Happy Hoppers, Twin City Twirlers, and Raybuck Rounds, all of Winston-Salem; Tory Oak Twirlers and Tory Oak Rounds of North Wilkesboro; and the Blue Ridge Odd Steppers of Mount Airy. A caller and cuer at several North Carolina state conventions, Ed was much in demand as a cuer for club anniversary and special dances in the Piedmont section of North Carolina. At every dance Carolyn was close by, offering help and encouragement.

The Raybucks served as directors of "Accent On Rounds," a semi-annual round dance clinic at Fontana Village, for many years and participated in the Round-ARama held each August on the Purdue University campus in West Lafayette, IN for several years. Ed was a member of CALLERLAB, ROUNDALAB, and the Piedmont Callers & Cuers Association.

A native of Du Bois, PA, he retired from AT&T (now Lucent Technology) after 37 years of employment with that company. ■

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

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## ATTENDING A NATIONAL SQUARE DANCE CONVENTION

Information for new Dancers

When was the last time you did something for the first time? Rather an interesting question to ponder. It applies to a lot of subjects. In the world of square dance enjoyment, however, this question becomes an invitation to an annual event of much prominence - the National Square Dance Convention.

For all the new dancers, you are by now totally immersed in the pleasures of dancing with new friends, having fun, and trying to remember all those different calls that were taught to you. With so much currently going on, your future plans in square dancing are understandably remote.

One of the ultimate goals for every square dancer should be attending their first National Square Dance Convention. It is the world's greatest square event and is held each year during the month on June in a different state. Literally thousands of square dancers from every state in the U.S.A. and foreign countries get together to dance

and form lasting friendships.

A National Square Dance Convention is so diversified; there is something for everyone. A tremendous variety of activities and entertainment are constantly taking place for four days. It could be considered an atmosphere where people meet warmly, laugh joyfully, dance gleefully, and leave reluctantly!

For your first National Square Dance Convention, why not plan on participating at the 50<sup>th</sup> Golden Anniversary Celebration being held at Anaheim, California, June 27-30, 2001. It will be a richly rewarding and memorable experience that will certainly benefit new dancers even more. This special celebration is meant for those who believe that dreams are simply places they've yet to go.

For more information, visit on our web site [home.earthlink.net/~zebrow/NSDC\\_50th](http://home.earthlink.net/~zebrow/NSDC_50th) or write to: 50<sup>th</sup> NSDC, PO Box 1237 Lomita, CA 90717-5237

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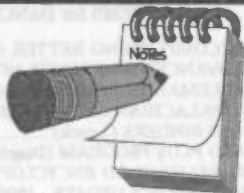


See page 82 for office hours.

# 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.**



**BUT we can't print it if we don't get it!**  
**We must receive your information at least**  
**4 months in advance of the event's scheduled date.**

## 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

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

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

## 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

## 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 Centen, 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

5 **TENNESSEE** - Greater Memphis S&RD Association Handicap Benefit Dance, Frayser-Raleigh Senior Citizens Center, 3985 Egypt-Central Rd, Memphis. Yvonne Johnson, 71000 Greenbrook Pkwy, Southaven, MS 38671; 662-342-2714; 1-VYJ61397@aol.com

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

## MAY

4-6 **OHIO** - Buckeye Dance Convention, Dayton Convention Center, Dayton. Bebe Parkes, 968 Parnell Dr, Xenia OH 45385; 937-372-7536

25-27 **FLORIDA** - Florida State S&RD Convention, Lakeland Center, Lakeland. Frank & Ada Trott, 270A Cape Cod, Lake Worth FL 33467.

31-2 **TEXAS** - Texas State Federation SRD Festival, George R Brown Convention Center, Houston. Butch & Ampie Hayes, 210-828-2753; Butchh@juno.com  
Bill & Bonnie Dudley, 281-358-3967; WeRDancer@aol.com

## JUNE

1-2 **OKLAHOMA** - Route 66 International SD Jamboree, Elk City Convention Center, Elk City. Mike & Myrna Perkins, PO Box 804, Clinton OK 73601; bmp Perkins1@juno.com

1-3 **NEW ZEALAND** - National Square & Round Dance Convention, Rolleston Community Centre, Rolleston, Christchurch. Barbara & Graeme Wood, PO Box 7225, Sydenham, Christchurch 8002, New Zealand; 03-389-8873

7-11 **AUSTRALIA** - 42<sup>nd</sup> Australian National SD Conv, Tamworth, New South Wales. Gordon Hearne, 8 Horbling Avenue, Georges Hall, N S W 2198, Australia or Bruce Clark, 33 Coral Tree Drive, Carlingford, NSW 2118, Austria

27-30 **CALIFORNIA** - 50<sup>th</sup> National Square Dance Convention, Anaheim, CA. Info: home.earthlink.net/~zebrow/NSDC\_50th or write to: 50<sup>th</sup> NSDC, PO Box 1237, Lomita, CA 90717-5237

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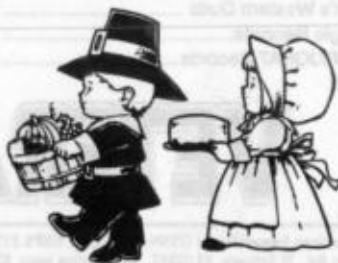
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