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HAPPY NEW YEAR

AMERICAN 
SQUAREDANCE

"The International Magazine of Square Dancing"

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Ed & Pat Juaire

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Editorial Assistants

Louise Harrop
Michelle Merchant

Subscriptions

Michelle Merchant

Cartoonist

Corben Geis

Rawhide Records Buckskin



Becky & Dick Waibel



Larry Cole



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FROM THE EDITORS

ED & PAT JUAIRE

It's That Time!

Dependent on your philosophies that is. For some of us, the New Year means making new resolutions. For some, it means getting another group of interested people together to show them how to square dance. For us it's also the debut of our redesigned web site and a new address for that site. If you have not visited our site in some time, check it out now at www.squaredance.ws.

The site is being completely overhauled for the first time in more than 4 years. We've learned a lot and have a lot more to learn about how to best use this method of communication. One project we started but had to hold off on was the country wide contacts. We will be getting that up and running this year for sure. We have the list of people who had originally offered to participate and we will be sending each of you email to verify and update the



information you supplied. One thing we have learned is that the links we provide to other sites may not always work. It is impossible for us to keep checking those so we ask that if you find a link which is either outdated or does not work, send us an email letting us know about it or contact our webmaster directly.

Speaking of our webmaster, anytime you have a question about the site, we encourage to contact her anytime. She is Patty Greene of Salem, New Hampshire. For those who do not know her, Patty is a square dance caller and she is a very strong supporter of the mainstream program. We thank Patty for the great job she has done with our site and we know the best is yet to come.

Happy New Year

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FROM THE MAIL ROOM



I Disagree with I Disagree!

I am responding to the letter in the November issue titled "I Disagree."

I believe Mr. Richard Hoesel is traveling through life with tunnel vision. The Greater Memphis Square and Round Dance Association has many demo dances throughout the year. We have a couple, Jim & Dorothy Bobo, who handle our publicity and keep us informed on who is requesting demo dances and where. We have people calling us, we do not have to go out and ask anyone to let us put on a demo.

Our clubs in Memphis are just like everywhere else across the country. We are low on numbers but we don't let that stop us. At every opportunity our dancers are out in numbers responding to the requests we receive to perform. Our groups have danced at the Mississippi River Front 4th of July Celebration, the Memphis Zoological area, the Memphis Pink Palace Museum, Arts and Crafts Festival, the Mid-South Fair, and this is just a very few locations since space here is limited. Yes, we feel like demo dances work. We also have a square dance hotline for people to call and find out where they can dance in our area. We have tried many forms of publicity and the demos seem to work better than anything. You wanted some suggestions as to what other areas do and these are just a few we have tried.

I would also like to say it helps when the area callers keep their mu-

sic updated with the times. I have found in many areas the music has remained the same for the past 25 years. In our area we have callers ranging in age from 35 years and up. We find that today's music can be incorporated into square dancing just as gospel music. At my club, we have a caller who is about 46 years old and has called to rap, gospel, country western, pop and everything in between. Our ages for our dancers start at 18 and go up. We have formed what we call our traveling group and have named ourselves the *Memphis Travelers*. We generally go out Friday or Saturday nights to other areas and dance with the clubs just to help promote square dancing across the borders. We have danced in Tennessee, Kentucky, Mississippi and Arkansas. This has also sparked their attention and we now have dancers from those areas attending our functions. Our travelers are from all of the area clubs in Memphis and we have about 30 people and 2 callers that take turns going with us.

I would like to invite all of you to visit our web site - www.memphisrd.com - which is maintained by Gordon Brower, one of our area round dance cuers. I guarantee there will be complete information including pictures of the events around Memphis. You will find all of the

clubs listed with maps and directions on how to get to each one.

So I say no, no Ed & Pat Juaire, you are not living in a fantasy world, we appreciate what you are doing and encourage you to keep it up.

Thank you,

*Yvonne Johnson
Memphis, TN*

Primary Reason For The Creation Of The Plus Program Of Calls

With reference to the statement made in the November issue of ASD about the "primary reason for the creation of the Plus Program of calls" I would like to enter the following facts into the record. The committee that first established the Plus list of calls was formed in 1974 and chaired by Lee Kopman. It was charged with establishing a system for identifying the difficulty of dances.

The only one of the ten members of that committee who had authored a call that was included in the first Plus list was Lee Kopman. That one call was *Anything and Roll*, a call he had created in 1971 which was then - and still is - in regular use. Of the fifteen calls on the first Plus list, only three were authored by callers who were members of CALLERLAB when the committee was formed. As the chairman of CALLERLAB when the first Plus list was established I was an active participant in the work of the committee. I can assure everyone that the primary reason for the establishment of the Plus program was to make it easier for dancers to know what to expect to be called when they went to a dance.

*Jim Mayo
Hamstead, NH*

Bernie's comment: "After reading your email message and considerable thought, I have concluded that a response is not needed. Thank you for writing."

Ed & Pat Juaire

Thanks for the renewal reminder, yes I do enjoy reading the magazine and keeping up to date with the news and various opinions on current issues on your side of "the pond."

Please pass on my felicitations to Bernie Coulthurst, pretty well every month I find myself reading his page and nodding in agreement. This month's references to the die-hards and the social dancers are spot on. The Community Dance Programme and other easy level programmes are alive and well in Europe and this particular offshore island. Please renew my subscription.

Best wishes for Christmas and the New Year.

Yours sincerely,

*Alan Green
Bishopthorpe, York
England*

Undecided

I'm afraid I'm getting a problem with square dancing. Last year I started a CDP group whose date collided with the Plus club I used to dance with. So I did only a little square dancing myself. I went to international folk dancing instead; you need some exercise.

This summer, when my CDP group had a break, I visited the old Plus club again. Then I came home and said: considered as Plus, it was very interesting and highly demanding. But

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considered as dancing, it was terribly dull. If this feeling prevails, then I have a problem with square dancing.

Yours squarely,

Heiner Fischle
Hannover, Germany

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Q: What do you get when you cross a snowman with a vampire?

A: Frostbite.

News release October 2000

The Sharpes Assembly 3rd Annual Contra and English Country Dance Festival was held the long weekend of Oct 7 at the Venerable Kenilworth Lodge in Sebring Florida. 80 dancers and leaders enjoyed 2 large wooden floor dance halls and a total of 16 callers and teachers, all of whom were volunteers. Special guest contra caller Rusty Wright came from Deming, New Mexico and other out-of-state dancers came from New York, Connecticut, Georgia, West Virginia and Kentucky. The program included 2 evening balls, daytime dance workshops and informal square, round and folk dance sessions, as well as swimming in an 85 degree outdoor pool. The lodge has been booked to repeat this event in 2001 and 2002 during the first full weekend in October. The weekend was under the direction of George and Onie Senyk who have lead the Sharpes Assembly and its predecessors for 20 years. A number of members from the Lloyd Shaw Foundation, CONTRALAB and CDSS were in attendance.

Melton Luttrell

Melton Luttrell was honored on Saturday, November 4, for having been a caller for 50 years. He has been an avid promoter of square dancing all those years. He was a member of CALLERLAB Board of Governors from its beginning until he retired from that board last year. He never missed an annual meeting. He and Sue were instrumental in the design and building

of Swingtime Center in Fort Worth, Texas. It's one of the nation's finest square dance facilities.

More than 50 years ago, Melton was reluctant to take square dance lessons, but his good wife, Sue, insisted. Before he finished the lessons, he announced that he wanted to become a caller.

He attended Herb Greggerson's School for Square Dance Callers in Ruidoso, New Mexico. Then he returned home and began calling.

For many years he called with a live band. It is estimated that he has taught over 12,000 dancers. He calls for many clubs in the Metroplex, at popular square dance resorts, and sponsors several weekend institutes. He has been a featured caller throughout Europe, Japan, Australia, Saudi Arabia, Spain, etc. He owned "Square-L Record Company."

Melton was inducted into the Square Dance Hall of Fame in 1977 and later received CALLERLAB's Milestone Award which was featured in ASD in May 2000.

He currently calls and teaches at Lockheed Martin Recreation Area, as well as local square dance clubs. We all appreciate how Melton & Sue have enriched our lives.

Circle 8 Square Dance Club

Charity Rivalry

A group of seven local callers and cuers put on a charity challenge dance Sunday, October 8. The group was divided up into two call/cueing teams that have worked together over the

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past year. One group called the "Outhouse Gang" consisted of George and Patty Hermann from Gresham, Oregon and Don & Marlyn Newburn from Lebanon. The other group called the "Dog House Trio" consisted of Dave & Jodene Hughes of McMinnville and Charlotte Jeskey of Monmouth, OR. Each group chose a charity. The Dog House Trio chose the Ever-

green Doe Humane Society while the Outhouse Gang

decided upon the Doernbecher Childrens Hospital.

Together the teams promoted donations exceeding \$500 which was split between the two charities. Over twelve squares of dancers were in attendance. It was a draw as to whether the dancers had more fun or the caller/cuers.



George & Patty Hermann and Don & Marlyn Newborn present Shannon Gentemann of Doernbecher Children's Hospital with the money from the dance.

The losers, or the team getting the least donations was to leave the state but as fate would have it, the donations came out a draw.

The dancers have already been asking when we plan to do this again. The answer is "as soon as we can work it out." Attempting to work around seven busy calling and cueing schedules is not easy and then some of these poor souls still have to work for a living.

*Martyn & Don Newburn
Lebanon, OR*

Caller/Cuer of The Year Award

Roger & Kathy Wright, "The" Cuers of Houston, were presented the Caller/Cuer Award of The Year by The Houston Square & Round Dance Council at The Houston Hoedown on October 21, 2000. They are the first cuers to ever receive this type of an award.

The Dancers of Houston

The Border

We are very fortunate in western New York living on the American-Canadian border. This allows us to exchange callers and cuers.

"The Saturday Night Dance Party" which dances on the 2nd Saturday of each month was only formed in April and continues to grow in popularity. Wayne and Sharon Hall from St. Cathrines, Ontario were our featured entertainers recently.



Wayne Hall

Wayne did an excellent job of instructing the newcomers while blending in mainstream for the more experienced dancers. Sharon entertained us by cueing an easy round/mixer and led a line dance later in the evening. A contra dance was called by Mike Segal who represented the U.S.A.



Sharon Hall

Many Canadians attended. A special thanks for mentioning our dance goes out to

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*Richard M. Hoesel
West Seneca, NY*

Wild West Weekend Deadwood, South Dakota

Twenty-four square dancers from Sioux Falls, South Dakota attended the Aces & Eights Wild West Square Dance Weekend in Deadwood, South Dakota on October 13 and 14. Buckles & Bows Square Dance Club and Spares & Pairs Square Dance Club, both from the Black Hills area, jointly hosted the event.

Bill Henke from Black Hawk, South Dakota, called the trail-in dance on Friday evening. Dan Sahlstrom from St. Paul, Minnesota, was the featured caller, calling to twenty-five squares

American SquareDance, January 2001

Saturday evening. Don & Loretta Klatka from Holyoke, Colorado were the round dance cuers for the weekend. There was also round dancing, plus dancing, and mainstream dancing Saturday afternoon.



Sioux Falls Square dancers who attended the Aces & Eights Wild West Square Dance Weekend in Deadwoos, SD on October 13 & 14.

This was the third year for this annual event, and it gets bigger and better each year. This year's weekend will be on October 12 - 13, 2001. For more information, check ther web site at blackhillsdosido.com.

*Don and Judy Lorenzen
Sioux Falls, South Dakota*

CALLERLAB HONORS BOOK

Bob Howell Milestone, 1998

In the packed auditorium at the Louisville, Kentucky Convention Center, the two squares of youthful dancers are following the calls of their veteran caller and coach. In a moment the exhibition is over and the crowd explodes with applause for this is not your ordinary, run-of-the-mill square dance demonstration. Each of the 16 dancers is "dancing" while riding a unicycle — you know, those single-wheel, nine foot tall contraptions — and what they were dancing was not some simple square. They were doing double squares and tea cup chains — all while balancing high above the dance surface. Unusual, perhaps, but not for their caller, Bob Howell, for whom out-of-the-ordinary is to be expected.

A firm believer in making square dancing available to everyone, Howell is comfortable calling a one-night-stand for several hundred or handling one of the clubs he called for on a regular basis. A master at all forms of square dancing he has written a regular column of "Easy Level" dances each month in *The American SquareDance* magazine since 1971. In recent years he has written three volumes of "Bob Howell's Easy Level."

"Solo Dances" that have become textbooks for many entering the field of dance, Bob's expertise at fun calling has come across in the records he has produced on the Grenn, Top, and Lloyd Shaw labels.



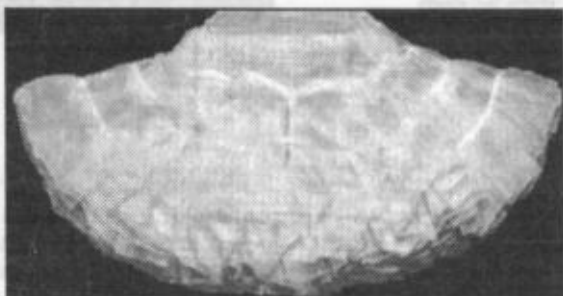
Bob Howell, former Chairman of LEGACY, former junior high school principal, veteran caller/teacher, was first exposed to square dancing at Ohio State University in 1941 and while a naval officer, had a chance during the war to get a taste of square dancing while in the Carolinas. Following the war he did his first calling in a recreational class at Western Reserve University while doing graduate work in 1947, and began calling professionally about six months later. He taught his first square dance class in 1953 and has called in many states, as well as Australia, Germany, Sweden, Switzerland, and Scotland.

An active member of CALLERLAB since its convention in 1974, he is past president of the Cleveland Area

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Association and over the years has introduced the calling and teaching of square dancing to many physical education majors attending his university leadership courses.

Studying with the late Dr. Lloyd "Pappy" Shaw for many years, Bob became a strong right arm for Dorothy Shaw, whom he credits as having had the greatest influence over him and his square dance life. He was one of the founders of the Lloyd Shaw Foundation and has served on a number of its committees.

Bob, who with his wife Phyllis, calls Cleveland, Ohio his home, has called a yearly one-night-stand for new arrivals

to the United States from Yugoslavia, Hungary, South Africa, Asia, etc., and has used the American Square Dance as a means of welcoming these newcomers to our shores and does it most effectively.

If he's not actually out on the dance floor - dancing or teaching someone else to dance - he's mentally dancing these routines, knowing the pleasure they will bring others. As Snoopy gleefully proclaimed in one of Charles Schultz' Peanuts comic strips, "To dance is to live - to live is to dance!" This indeed could be the glowing motto of dancer/caller/teacher/author, Bob Howell.

THE CALLER COACH

DON WILLIAMSON



Pastor Dick Hartlerode and his wife Gale, of 143 W. Catherine Street, Arlington, Wisconsin, are both callers. I met them at my Callers School last July. Since we often are faced with recruiting problems in some of our areas because of the views of some who regard the word dance as something sinful or bad, I felt it would be appropriate to have Dick share his thoughts with us. Dick & Gale are great ambassadors for our activity. To me square dancing (modern style) is good, clean family oriented fun that should fit into families with good family practices and moral values. Some of my best one nighters are with church youth groups.



went home and told my wife I wanted to take square dance lessons. After completing the class the following year I began square dancing as much as possible. In 1997 my wife Gale and I began calling and today we are a unique husband and wife calling team living in Wisconsin where we still dance as much as our schedule

allows. I am the Pastor of two United Methodist Churches in the southwestern part of the state.

I have been asked on more than one occasion if square dancing and religion make a good mix, and my answer is YES, YES, YES!! What a wonderful hobby square dancing is for the body, mind and soul. The challenge of the patter figures, the exercise of the movements of the body, and the relaxation provided by the music offer a complete and wholesome refreshment of our lives, and that doesn't take into account the fellowship and friendships shared on a regular basis. Certainly, God smiles upon such a wonderful use of the gifts of life in such

Square Dancing and Religion

It was 1988 and I was walking through a shopping mall in Madison, when I stopped to watch some square dancers who were dancing in an exhibition. I was fascinated and being a United Methodist Pastor with too much work and too little play time, I

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a positive way.

Those who view dancing in a negative light are remembering the days long ago when puritanical rules

prohibited drinking, dancing, smoking and socializing, as evils of the flesh which often only were seen in immoral and shady places associated with social misfortune and borne out of tragic circumstances. Today's modern square dancing is often found in churches, senior centers, retreat and convention

sites and places where family and wholesome activities abound. Today's square dance clubs are generally free of smoke, alcohol and unsavory actions of any kind. At every square dance you will find people of many different religious persuasions enjoying each others company and sharing a common bond of friendship.

In closing, let me say again what those of us involved in the wonderful world of square dancing have known for a long time. Modern square dancing is a gift from God which we are blessed to have received and which we can

share with family and friends everywhere. Keep dancing and invite everyone you know to join in the fun and friendship set to music. It's a tonic



the modern world needs in a time when socializing with others has gotten lost in a world where the self dominates leisure time. We'll see you in a square.

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

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

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



It's a new year and the majority of the world is at peace. Our National Organizations are working together to spread the word about our activities and things are looking up, Soooooooooo HAPPY NEW YEAR. Jean and I have been looking at some new and old line dances and found out that many of the new are just renamed old ones. In an effort to sort these out we ran across many that had been written but overlooked when they came out. We introduced some of these to our dancers and they really liked them, we hope you feel the same way.

HAPPY FEÉT

Rick Walsh

4 Wall Line Dance 64 count Level: Intermediate/Advanced

MUSIC: Dance The Night Away by The Mavericks

Mi Vida Loca (My Crazy Life) by Pam Tillis

Forward Shuffles

- 1&2 Shuffle forward left, right, left
- 3&4 Shuffle forward R, L, R

Mambo Steps

- 5 Step left to left side
- & Rock onto right foot
- 6 Step left beside right
- 7 Step right to right side
- & Rock onto left foot
- 8 Step right beside left

FWD Shuffle, Mambo Step

- 9&10 Shuffle forward left, right, left
- 11 Step right to right side
- & Rock onto left foot
- 12 Step right beside left

Mambo Step, Monterey 1/2 Turn

- 13 Step left to left side
- & Rock onto right foot
- 14 Step left beside right
- 15 Touch right toe to right side
- 16 (On ball of right) pivot 1/2 turn
right stepping right beside left

Lindy Left, Rock Step

- 17&18 Shuffle left, right, left
- 19 Step back onto right
- 20 Rock forward onto left

Lindy Right, Rock Step

- 21&22 Shuffle right, left, right
- 23 Step back onto left
- 24 Rock forward onto right

Syncopated Toe Points

- 25 Touch left toe to left side
- 26 Hold
- 27 Cross step left over right
- 28 Hold
- 29 Touch right toe to right side
- 30 Hold
- 31 Cross step right over left
- 32 Hold

Rock Step, Shuffle 1/2 Turn

- 33 Step forward on left
- 34 Rock back onto right
- 35&36 Turning 1/2 turn left, shuffle
left, right, left

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EAG 3411 - I'm Into Something Good by SusanElaine Packer
EAG-3412 - If My Friends Could See Me Now by SusanElaine Packer
EAG-3502 - I Love You Because by Steve Brown

- New Releases on Golden Eagle -

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



Dick Duckham
616-781-5914



Ellen Brunner
616-279-2179



Jerry Sleeman
616-385-2385



SusanElaine Packer
407-894-2227



Steve Brown
219-432-1457

Toe-Heel Struts

- 37 Step forward on ball of right
- 38 Drop right heel down
- 39 Step forward on ball of left
- 40 Drop left heel down
- 41 Step forward on ball of right
- 42 Drop right heel down
- 43 Step forward on ball of left
- 44 Drop left heel down

Rock Step, 1/4 Turn

- 45 Step forward on right
- 46 Rock back onto left
- 47 Step R foot back turning 1/4 turn right
- 48 Touch left next to right

Lindy Left, Rock Step

- 49&50 Shuffle left, right, left
- 51 Step back onto right
- 52 Rock forward onto left

Lindy Right, Rock Step

- 53&54 Shuffle right, left, right
- 55 Step back onto left
- 56 Rock forward onto right

Full Turn, Forward Shuffle

- 57 (On ball of Right) pivot 1/2 turn right stepping back onto left foot
- 58 (On ball of left) pivot 1/2 turn right stepping forward onto right foot
- 59&60 Shuffle forward left, right, left

Monterey 1/2 Turn, Heel-Toe Touch

- 61 Touch right toe to right side
- 62 (On ball of left) pivot 1/2 turn right stepping right beside left
- 63 Touch left heel forward
- 64 Touch left toe back

Repeat

ASD CALLER PROFILE

Gerry and Chuck Hardy

Music and dancing is a way of life for the Hardys. Gerry had an early love of Scottish dancing and singing which led to a career as a voice teacher and soloist with her church choir. Chuck was introduced to Gerry at a square dance in 1965 by their parents. Gerry first started calling in 1967 but with marriage bells a year later and a visit by the stork the following year, dancing was set aside to raise three children. The Hardys danced with Lefooters briefly in the mid-seventies but family needs again intervened.

They returned a third time to dancing in 1988 and haven't had a moments rest since. Shortly after re-graduating, Gerry was calling tips with Bob Bourassa at Lefooter classes. In 1992 she attended the caller's school, Super School East, the last ever on the East coast. The next year she started line dancing. In 1994 Gerry's talents were revealed to the entire Hudson Valley as a caller at the annual Council Dance.

During all these years Chuck labored as an engineer for IBM. Upon retirement Chuck took calling lessons and first joined his wife on the stage in 1994 at the Catskill Mt. Squares in Arkeville, NY. Since then, the singing couple has called at three National Conventions, Orlando, Charlotte, and this June in Baltimore. One of their biggest thrills was closing the Plus hall at a USA West convention with 80 squares dancing to their voices.

The Hardys are serious about



promoting Square Dancing. They belong to three regional caller's councils - Hudson Valley, New Jersey and Vermont. They joined CALLERLAB in 1995 and today Gerry chairs CALLERLAB's Education Committee and is vice-chair of Women in Calling. They have a web site at www.chuckandgerry.com and were responsible for building a web site for the Hudson Valley Council. For the fashion conscious their web site now features sweaters and shirts promoting square dancing. At council meetings Chuck has spoken passionately about making dancing "visible" through bumper stickers, calling cards, calendars, envelope stamps and other means. The Hardys also try to encourage dancing through "Fun Nights" held at reunions, weddings, retreats, church nights and scouting events. Just last year they called a square dance on a Hudson River cruise ship.

Chuck & Gerry are firm believers that square dancing must rest upon a

Larry Cole

Phone (765) 384-7089 LColedSDC@AOL.com

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solid base of Mainstream level dancers. In support of this belief they started the Mainstream Dancers club in Redhook, NY. In just one visit there we were treated not just to exciting square dancing by two callers, but

also to duet singing calls, a round dance, a line dance and tasty deserts. The club also holds an annual barbecue, a dinner dance and many holiday parties. This club is putting the FUN back into dancing. ■

Do yo have a favorite caller?

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

CUE TIPS

SELECTED BY
FRAN & JIM KROPF



ALL OVER AGAIN

Linda & Don Hichman

RECORD: Arista AS 2166 or As 12536 (I'd Love You All Over Again By Alan Jackson)

FOOTWORK: Opposite (except where noted)

RHYTHM: Waltz **PHASE:** II+2(Whisk, Over Spin Turn)

SEQUENCE: Intro-A-B-Inter-A-B-B(1-8) End

INTRO

1-8 WAIT; WAIT; BAL L & R;; DIP BK & HOLD; RECOVER & TCH; BOX;;

PART A

1-6 TWO LEFT TURNS;; WHISK; PICKUP; FWD WALTZ; MANUV;

7-12 OVERSPIN TURN; 1/2 BOX BACK; LEFT FACE TURNING BOX BFLY ;;;

13-16 BAL LEFT; REVERSE TWIRL; TWINKLE THRU; THRU FACE CLOSE BFLY;

PART B

1-4 FWD WALTZ ; CALIFORNIA TWIRL; BACK UP WALTZ; BACK FACE CLOSE;

5-8 LEFT FACE TURNING BOX 1/2;; TWISTY VINE 3; FWD FACE CLOSE;

9-12 WHISK; PICKUP TO SCAR; PROG TWINKLE BJO; PROG TWINKLE SDCAR;

13-16 PROG TWINKLES SCP; FORWARD FACE CLOSE/ TWIRL VINE 3; PICKUP (1ST TIME)
(2ND TIME)THRU FACE CLOSE;

INTRO

1-6 BAL LEFT & RIGHT;;; DIP BACK & HOLD; RECOVER & TOUCH; BOX;;

END

1 APART & POINT;

AND SOON

A young college student wrote home to his family:

"Dear Mom & Dad: I haven't heard from you in nearly a month. Please send a check so I'll know you're all right."

OLD WOUNDS

Nancy & Dwayne Baldwin

RECORD: Lamont 10100 Carlton Moody & The Moody Brothers

FOOTWORK: Opposite (except where noted)

RHYTHM: Rumba **PHASE:** III +2(Alemana, Dble Chase Peek-A-Boo)

SEQUENCE: INTRO-A-B-INTER-A-B-C-INTER-END

INTRO

1-4 WAIT; WAIT; CUCARACHA TWICE;;

PART A

1-4 BASIC;; BRK TO OP/LPD; PROG WLK FWD;

5-8 SLIDING DOOR; RCK APT REC FWD; RCK FWD REC BK;
SLIDING DOOR;

9-12 CIRCLE AWAY & TOG;; BFLY NEW YORKER; CRAB WALK;

13-16 CRAB WALK; NEW YORKER; SHLDR TO SHLDR TWICE;;

17-18 TIME STEP TWICE;;

PART B

1-4 START DBLE CHASE PEEK-A-BOO;;;

5-8 FINISH CHASE;;;

9-12 SPOT TRN TWICE;;

INTER

1-4 TWIRL VINE; REV TWIRL VINE; CUCARACHA TWICE;;

PART C

1-4 CHASE WITH TURNS;;;

5-8 ALEMANA;; LARIAT;;

9-10 FENCELINE TWICE;;

END

1-4 BFLY FWD BASIC; WHIP; FWD BASIC; WHIP;

5-8 CHASE WITH TURNS END IN TANDEM BOTH FACING WALL;;;

9-11 CUCARACHA TWICE;; WOMAN LEANS BACK & GETS HUG;

About Fran & Jim Kropf

Fran & her favorite husband Jim Kropf of San Diego, California, have been teaching and cueing since 1980. Fran is also known as the Cute Cuer. Choreographers of many round dances, *Show Me* on TNT was their first big hit. Their latest dance is *Come Early Morning*.

They are members and current president of the San Diego Round Dance Instructors and members of ROUNDALAB. They currently teach 2 beginners classes and 2 transition phase 3 groups. Fran & Jim are owners of the *Cue Sheet Magazine* which is published monthly.

Fran & Jim have 2 children and 5 grandchildren, plus Fran's "3 Boys" (Toy Poodles). Fran does a lot of computer work and has a web page members.aol.com/roundrj. Please visit their site and you can learn more about them.

DANCING CONTRA

WITH DON WARD



This months contra is one of those fail safe contributions by David Keynor. David has been contributing to the contra community for over 2 decades and it is with pleasure I present one of his dances for your dancing pleasure.

Baby Rose is a duple improper with the 1's crossed over.

A1; WITH NEIGHBOR/CORNER, BALANCE AND SWING (16) End the swing facing across toward the opposite line.

A2; With opposite couple CIRCLE LEFT 3/4, PARTNER DO SA DO (16)

B1; PARTNER BALANCE AND SWING (16) End the swing facing toward the opposite line.

B2; LADIES CHAIN ACROSS (8) LEFT HAND STAR (8), Turn the star so that dancers face the next person of the opposite gender, along the line to repeat the dance.

MacGregor will be re-releasing "Triangle" if dealers are out of stock for this dance, in the meantime you can use Petticoat Patter recording #128.



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Roseburg, OR



Al Stevens



Gary Miillé
Portland, OR



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MGR - 2433 My Heart Skips A Beat

MGR - 2434 Mele Kalikimaka

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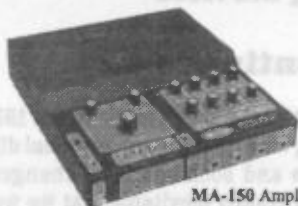


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By James Hensley
Creative Marketing Services

The Search Continues

There is an old saying in marketing *"If you don't know why you are losing, how do you expect to win!"* It has provided motivation for much brainstorming, research studies and late night contemplation. A problem arises and our best thoughts and efforts are immediately committed to solutions that seem most logical. But the results don't follow, and the decline continues. These answers worked before, or at least that was our experience in similar situations. So we double our efforts, intensify our commitment, and then begin to wonder what we are doing wrong. After all, as custodians of an honored folk tradition, don't we have a responsibility to maintain interest, events, membership, and heritage in this historical dance form?

But reality presents a very different picture. Often a variety of 'outside' factors can significantly impact our activity. These can be cultural and social circumstances about which almost no one has pre knowledge and over which there is little opportunity for control or change. A perfect example of this phenomenon is the definitive effect that trends in American social history have had on square, round and traditional dance over the last 30 years. The reasons are numerous and multiform in nature, but new sociological studies offer conclusive proof that given the organizational structure of square, round and

traditional dance groups in the 1970's, along with evolving generational differences and social/cultural changes, it was virtually inevitable that we would find ourselves (along with almost all of our fellow social, civic and religious groups) in our present decline.

Don't miss the message here: **NOTHING ANYONE COULD HAVE DONE WOULD HAVE SIGNIFICANTLY ALTERED THE OUTCOME.**

In order for the *PHOENIX PLAN* to effectively be implemented, the diverse organizations that compose the community of square, round and traditional dance must recognize their commonality of purpose and goals, and move toward a working consensus within a somewhat unified program. Over the last three decades, as the social and cultural changes left their inevitable and negative effect on this activity, its leadership experienced a wide array of feelings in their responding efforts. The initial lack of results created frustration, then gave way to fear, sadness and in some cases a sense of defeat and surrender. Others turned that frustration into guilt, anger and finally blame (themselves and others) for what, in essence, was **no one's** fault.

Some of that guilt and blame understandably remains suppressed today within our dance community. It expresses itself through the growing inclusiveness of many organizations



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along with their suspicious hesitancy 'to jointly participate' with other groups. What tends to define our present status is a sense of tightening bonds, but only 'within' the individual group, not between groups that make up the whole of our dance family. The message to everyone is again: **THERE IS NO GUILT! THERE IS NO FAULT! THERE IS NO BLAME!** The truth is everyone did a remarkable job of 'holding on' while these social changes were occurring, and we are blessed with the excellent 'product' and new methods of presentation to an accepting marketplace. It is time to let go of any remaining guilt and take a fresh look at what is needed to meet those cultural and social changes.

The FOUNDATION for the Preservation and Promotion of Square Dancing has just concluded a series of nine Focus Group market research studies in three separate market areas across America. These panels consisted of six groups of non-dancers, and three groups of dancers who had dropped

out of the activity. Our 'search continues' toward a better understanding of what has happened to America's dance, and what is the nature of our 'new generation' of dancers. By the time this article is printed, we will have gathered these findings into conclusions and usable recommendations that confirm the underlying market principles of the *Phoenix Plan*; that reviving square dancing is not only a **'doable opportunity'** in which every square dance organization and participant can play an important role.

Interestingly enough, in answers to our questions, our Focus Group panelists overwhelmingly agreed with these thoughts: *"This activity is worth saving and if it offers what you said it does, then I am an interested prospect,"* was a typical response. In our research work toward understanding reasons for our seeming losses, we are always only seeking one thing! The necessary tools that can help us to win! 🍀

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER

CHOREO-WISE

David Cox

turnertempos@bigpond.com

In this month's issue of the Basic (now Mainstream 49) David shares a technique he got from Jet Roberts in his recent visit. That is to start off each sequence with the same theme or idea, and then continuing on with the sequence. His example has the Four Ladies Chain, Heads Flutterwheel, and then varying the rest of the sequence. It gives the hoedown a nice flavor through the use of the theme.

The **Mainstream** section discusses the use of the concept, "Stop When You Meet". This is a modifier at the Challenge program, but can easily be incorporated into your Mainstream dance.

The "Stop When You Meet" ideas are continued in the **Plus** program section. Some of the calls that lend themselves to the concept are Linear Cycle and Chase Right. The material in the **Advanced** section includes Right and Left Get-Outs from both Zero Lines and Zero Boxes.

The **Featured Call** this month is Release Recycle. From a Quarter Tag Formation, the ends of the wave and the outside dancer in the Beau's position extend to the next dancer, and all do your part of a Recycle. This can easily be cued at a Mainstream dance with success.

Both Steve Turner and Brian Hotchkies share their record reviews of the recently released records.



CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a look at the call Square Thru. More often than not, callers will call Square Thru 4 to start a sequence and get into a Zero Box FASR. Try calling Square Thru's with same gender, or perhaps left-handed. It can even be fractionalized, i.e., Square Thru 3 1/2. An example of using a different Square Thru sequence to a Zero Box is: Heads Square Thru 2, all Square thru 3, Trade By.

In the **Mainstream 53 (Basic) and Mainstream** programs, the following calls and sequences are featured: Reverse Flutterwheel; Trades from Lines (Be aware that any Trade or Cross Run done from a line of four, facing in or out will change the formation to something other than Lines of four, facing in or out). For the **Plus** Program, Peel Off is featured along with a page of choreography using the call. For those calling **Advanced**, Split Square Thru is the featured call, as well as an Advanced Experimental call (Lucky Encounter, written by yours truly, Frank Lescrinier). Also included is a page of A-2 dance choreo.



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JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

This month's article in *Dancing Contra*, by Don Ward, explains some of the differences between contra dancing and square dancing. Some of these might be the ending position of the calls similar to both activities, adaptability, and timing. If you would like to discuss these differences with Don, you can e-mail him or write to Don Ward, 9989 Maude Ave., Sunland, CA 91040.

In the Workshop ideas section this month, John looks at the call Peel to a Diamond. For obvious reasons you would use this on a Plus floor, as the definition has a Peel off, and the ending formation is a Diamond.

The **Basic Program** (Mainstream 53) call featured is Cross Run in combination with Courtesy Turn. An example is: Zero Box - Swing thru, Girls Cross Run, Courtesy Turn, Star Thru = Allemande Left. Walk and Dodge is the **Mainstream Program** call of the month. This month for the **Plus Program** John explores the call Linear Cycle used in combination with Cross Run.

The Advanced and Challenge

Round Dance with Ralph & Joan Collipi

Round-E-Vous 12 Night Mediterranean Round Dance Cruise on the Royal Caribbean's "Legend of the Seas" - Barcelona, Spain; Marselles, France; Florence/Pisa, Italy; Naples, Italy; Venice, Italy; Croatia; Messina, Italy; Rome; Rome; Monte/Carlo/Cannes, France
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Corben 'Cory' Geis shares some of his ideas for those callers planning on teaching square dancing in the schools. One of the difficulties is getting the students to hold hands (It must be a 'cootie thing!' - fl). One of his suggestions is to buy rubber gloves that the hospitals use. The kids had a blast, and you should hear the sound when the dancers pat, or clap, their hands together. Deborah Carroll in California has also used this method with success. Corben also lists 10 ways to promote youth dancers.

Cathie lists several good ideas on how to improve your club's publicity efforts.

John Charman and Wendy VanderMeulen present A Canadian View on Teaching Beginners. These ideas were presented on a panel at the National Convention in Baltimore, Maryland.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Plush Plus (Adding a Stylish Touch), excerpts from a Plus dance, and some practical uses for Modules. This is a continuation from the previous month's article.

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By Alfred Karrasch, Miami, Florida

- 1 Remember, dance is a performing art. Take pride in yourself, in your dance group, and in your art. If you do, then others will, too.
- 2 Always keep yourself clean, neat, and well behaved. You are often judged by how you look, by what you say, and by what you do. Therefore, it is always important to look sharp, be sharp, and never leave a dull impression.
- 3 Respect yourself, each other, and your art. If you do this, others will too. Respect is earned, not granted.
- 4 Dance is fun and friendship set to music. If you look happy and enjoy it, others will too. A smile is contagious and makes a good show.
- 5 Learn all you can. Develop your talent to the maximum. What you are is God's gift to you. What you become is your gift to God.
- 6 A chain is as strong as its weakest link. Likewise, a dance group is as good as its worst dancer. Consider yourself to be part of a TEAM. That means Together Everyone Achieves More.
- 7 Prompt regular attendance is needed for success. If it is worth doing, it is worth doing well. Always practice for perfection.
- 8 Be active and enthusiastic. Don't be just a name on a list. Ask yourself, "If I miss, would I be missed?"
- 9 You are a winner! A winner never quits and a quitter never wins. Always do your best because nothing is more successful than success itself. To be second place is the same as being the first loser.
- 10 Remember that you are important because you make it happen. You are better than those who are on the side watching it happen and much better than those who wonder what happened.



by
Ed Foote



POINT-TO-POINT DIAMONDS

An important formation for Advanced dancers. Point-to-Point Diamonds are twin diamonds in which the points are side-by-side thru the center of the set (normally the centers of the diamonds are side-by-side thru the center of the set). An easy way to set up Point-to-Point Diamonds is to have parallel two-faced lines do a Couples Hinge and then have the centers of each line Hinge.

Although Point-to-Point Diamonds are permissible at the Plus program, most callers generally avoid them at this program on the belief that too much thinking is required for Plus dancers for this formation. This is fine, but unless dancers in Advanced class are taught Point-to-Point Diamonds, these dancers will always believe that twin diamonds must have the centers be a wave down the middle.

A typical occurrence at Advanced. The caller will put the floor into Point-to-Point Diamonds, but in some squares the dancers who are not well trained will change to normal twin diamonds - ie, the dancers in the center of the set will take hands and the true centers will drop hands, thereby making themselves the points. These

sets have now reversed the location of the centers and points from what the caller wants.

There is no problem as long as the caller calls Diamond Circulate. But as soon as the caller calls Flip or Cut the Diamond - which ends in a tidal setup, the squares who have changed to normal diamonds are in trouble. The Flip or Cut will put these squares into parallel waves or lines. Thus, the floor is supposed to be in a tidal setup, but the incorrect squares are in a parallel setup. The next call will now result in an instant breakdown of the incorrect squares with no chance of recovery.

Why are Point-to-Point Diamonds used? Because they provide a simple but effective way to instill mental discipline into Advanced dancers. At Mainstream and Plus most dancers merely coast along doing little or no thinking. This is fine for these programs but at Advanced the dancers are expected to exert some degree of mental application. Point-to-Point Diamonds teach the dancers to believe the caller - to accept whatever situation is established. This mental process is vital for training the dancers to accept the directional calling of creative

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choreography which is used at Advanced. In other words, the dancers must have the mental discipline to be willing to do exactly what the caller says and not make adjustments on their own.

Things to remember. (1) The caller is under no obligation to use the phrase Point-to-Point Diamonds." The caller can simply set up this formation and continue. The dancers are expected to recognize that they are in this situation. Some callers may use the phrase if the floor is weak or if they are unsure of the ability of the floor.

(2) Once a diamond is established, the centers always have hands joined and the points never have hands joined. The dancers merely have to remember where the positions are for the centers and points. If dancers would always follow this simple but

vital rule, they would not have to be concerned whether or not they knew if the diamonds were normal or Point-to-Point, because they would never break down.

Because Point-to-Point Diamonds is not specifically listed as a formation on the Advanced List, some callers - especially newer callers and those calling quasi-Advanced - ignore the formation either intentionally or because they forget about it. Obviously this causes problems when their dancers dance to another caller. If your caller is not exposing you to Point-to-Point Diamonds at Advanced, request that he do so.

Advanced dancers should constantly be alert to the location of the centers and points in a diamond, and not always assume the centers will be in a wave thru the center. ■

You cannot tell which way the train went by looking at the track. - from JJ

ACA VIEWPOINT

GARY SHOEMAKE



Back to the Future into the New Millennium With Optimism and Confidence

It is with the greatest of enthusiasm and optimism on behalf of the Executive Board of the American Callers Association that I wish all square dancers and callers a very happy and prosperous 2001.

ACA was formed over ten years ago with a firm belief, supported by caller and dancer input, that square dancers, clubs, associations and callers were under too much stress as they attempted to recruit, teach and dance too many movements with too much teaching. The fun and friendship level was at an all time low as was recruiting new dancers, retaining current dancers and retrieving former dancers. In fact, square dancing is and was in nothing short of a crisis situation. ACA's answer was and is to simplify the square dancing program.

Throughout the past ten years ACA continues to grow steadily and quickly and find a respected place in square dancing. The ACA philosophy is "Offering More Fun and Friendship by Reducing Stress on the Dancers." Another way it could be said is the anachronism "KISS" - "Keep it Sweet and Simple." This does not mean to return to the 1950s square dancing

world but to continue to communicate with the square dance market asking the dancers and callers what they prefer rather than not seeking their direct input.

In 1977 the Boston Consulting Group, a leading management firm, developed and popularized a marketing tool called the "Market Growth-Share Matrix" which divided a firm's products into four categories: *Question Marks*, *Stars*, *Cash Cows* and *Dogs*. If we apply this matrix to square dance maneuvers, *Question Marks* equate to maneuvers that demonstrate marginal usage and acceptance. *Stars* equate to new movements which are used with great fanfare but may cost square dancing a loss of members. *Cash Cows* are those movements that are the old stand-by's used successfully year after year, which keep people happy and dancing. *Dogs* are the square dance movements that are seldom if ever used, often difficult for the dancers and callers, and which promote irritation and loss of confidence for the dancers. The ACA strategy is to continue to use and harvest the *Cash Cows*, drop the

Dogs, and decide which, if any, of the *Stars* and *Question Marks* should be retained based upon input from the callers and the dancers.

This was exactly what ACA did ten years ago and has repeated several times based upon surveys of our member callers. The ACA "One Floor International Square Dancing" program enables a club to have two "New Dancer" programs per year which can be taught in as little as 20 weeks as it is a composite of popular mainstream and plus calls. Calls not being used were either discarded or moved to the Advanced and Challenge Programs.

The ACA foundation and philosophy is to reduce the number of calls to be learned thereby reducing the stress and strain on the dancers as well as increasing the fun, friendship and fellowship level. To put it another way: "In order to get more dancers and keep them, we must reduce the stress by creating a program based upon fun, friendship and fellowship." Our experience and data show that we must reduce the number of calls and the length of classes to successfully recruit new dancers, retain recent graduate dancers and club dancers, and retrieve dancers who have dropped out. History can repeat itself to enable us to manage programs, building a solid broad based international "pyramid" based on a one-floor program. We must fix the problems which caused great declines in square dancing before we spend a lot of money to advertise and promote square dancing. Expensive promotion and advertising programs might give

some temporary relief, but they will not sustain the relief if the product is sick. We must make the product well and healthy first.

Additionally, the ACA "One Floor - International Square Dancing" program further stops the segregation, separatism, and division of clubs and dancers. It enhances the "Sociological Traditional Core Values of American Society" where Americans are opposed to being second-class citizens. Americans strive to be equal and accepted but unfortunately in square dancing we have a "separate and unequal" system for the majority of dancers. It is not surprising that square dancers have voted with their feet over the years and square dancers, clubs and callers were and continue to be the victims along the way.

As we enter the 21st century, signs of a renaissance/revival are all around us as many elements of square dancing are realizing that it is necessary to drop/eliminate sacred cows and join together to REVITALIZE square dancing. The Executive Board and the members of ACA are most willing to work together with all square dance groups to improve the world of square dancing. We can move forward together to simplify square dancing, gain more dancers and eliminate separatism and segregation of square dancers and clubs. New dancers can come into the world of square dancing and be able to dance with their friends from the first night through their instruction period and continue with them afterwards. As we move in this direction this time is truly a time to be optimistic and joyous about our future. 🍀

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

Well, we made it and January 2001 is here. There didn't seem to be as much worry as there was this time last year, although, this is now called Y2K+1. We are ready for it, how about you? We appreciate the flow of information which has increased from you and we are asking you to please continue to send us your selections which makes this article swell with information.

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

Jayne & George Sheldon

Phase II

Hava Nagila (Civula) SP 345

Phase III

Samba Quickstep (G & J Martin) SP

Phase IV

Young Lovers (Hartung) SP

Phase V

All That Jazz (Sechrist) FT/SP
Star 133

Phase VI

Runaround Sue (Rumble) Jive
Star 138

Southwestern Ohio Square Dancers' Fedration Rounds of the Quarter, January, 2001

Phil Van Lokeren

Easy

Hot and Spicy (Connelly) Grenn 17032

Intermediate

For Those Who Are Young (Herr) Star 135

Texas State Federation Of Square & Round Dancers Rounds of the Quarter

Kathryn & Roger Wright

Phase II

Sheik 2000 (Wright) Hi-Hat #EN-046

Phase III

Sweet Lips (Wright) RCA 447-0574 or
Coll 4745

Jim Reeves "He'll Have To Go"

Wisconsin Round Dance Leaders' Council Round of the Month

Dec, 2000 & Jan, 2001

Bob Paull

Phase II (Dec.)

Carolina Dirt Road (Baldwin) Lamon
#10160-45

Phase II (Jan.)

Mexico (Molitoris) Coll 4671

Bonus

Lida Rose (Dickinson) TNT 143

Phase III (Dec. and Jan.)

Just A Little Bit Of Mambo (Renauld)
RCA 07863-65851-7

Phase IV (Dec. and Jan.)

Rock A Bye Blues (Kincaid)
Grenn 17219

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DRDC Top Teachers As Reported In The Newsletter November, 2000

Mary R. Simmons, Editor

1. Slow Shag (Easterday) IV Slow Swing/Jive/Lam 10083
2. All That Jazz (Sechrist) V/FT Star 133
3. C'est Si Bon Cha (K & B Nelson) IV+2/Cha/Star 136
Alacazam (A & L Nelson) III+2 Jive/SG 895
4. Runaround Sue (Rumble) VI/Jive Star 138
Combo Cha Cha (Clark) III+2/Cha Star 136
5. Beyond (Shibata) V/Rumba/SP 370
American Boogie (Parker) III/TS Single Swing/Star 106
Power Of Love (Goss) IV+1 Rumba/SP 296
6. Your Feet's Too Big (Scherrer) IV+1+1/Jive/SP 359
2000 Blues (Nelson) IV/Jive Belco 426
San Francisco (Molitoris/Callahan) III+2/FT/Roper 288
7. Liebestraum #3 (Shibata) V/WZ SP 310
Two To Tango (Barton) V/SP 139
Thoughts Of You (Easterday) IV/WZ
Gentle Quickstep (Martin) III+2 TS/QS/SP 262

- Return My Love Bolero (Williams) IV+1/Bolero/Roper 124B
- Paradise Rumba (Wagenhoffer) III+2/Rumba/Roper 268
8. Annabelle (Raye) IV/WZ
All I Ask Of You (Kenny) IV+1 Rumba/Star 118
Papillon (Lamberty) VI/WZ Star 129
9. Cinderella Rockefeller (Easterday) IV/Disco
Sweet Lips (Wright) III+1/WZ RCA 446-0574 Jim Reeves
Mexico (Molitoris/Callahan) II/TS Cikk 4671
Sombras (Blackford) V+2/Tango SP 343
Amapola (Rumble) V+2/Rumba Star 131
Night Lights (Read) VI/FT/SP 369
Wonderful You (Broadwater) IV/FT SP 336
Chaka Chaka (Phillips) IV+2/Cha
Todo Todo Todo (Goss) V

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FROM THE HIP

LARRY COLE



As I sit here and stare at this empty computer screen I feel as though the well has run dry. I am searching diligently for a theme to wind my web of words around for this column. However, none comes to mind or even peaks around the corner. Somewhere or someplace there must be a subject that I can get on a crusade about, still nothing pops up. So, I guess I will just ramble a bit and maybe find a cause as I go.

While I don't use this time with you to promote products, square dance or otherwise, I wish to comment on something that surprised me. After my calling equipment was stolen in May, I began to consider which Hilton Audio Products model PA set to replace it with. I liked my AC-300-C very much and really didn't like the idea of changing to another model. I had called with a Hilton AC-205 several times and liked the sound it produced. There was not a lot of time for decision making. I had to order something very quickly and the lure of Hilton's AC-500, their Cadillac so to speak, was strong. I thought, what the heck, let's bite the bullet and buy a AC-500, after all you only go around once. Wow, I am impressed. The clarity of the sound produced by it is significant and (using the same speakers as before) it has improved the sound in some "tough to sound" halls. So, if you are ready for a

new PA Set I suggest you give the Hilton AC-500 a try.

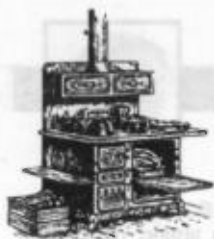
CALLERLAB has a Code Of Ethics that all callers should live by. I thought we might take a look at the first one on the list. It reads "I acknowledge that I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his/her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity". I would think that club dancers as well as callers would do well to follow this lead. I believe that we all (callers, dancers and clubs) should adhere to the above. We must provide for all new dancers, the highest possible level of information and training that we can produce. Well trained happy dancers will dance for a very long time.

See you next time.

Larry Cole, has been calling for 25 years. He calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Chairman. Larry's smooth easy style of caller training is appreciated by the many callers attending his schools.

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





Country Kitchen

By Louise Harrop



Farmer's Potato, Onion and Cheese Soup

- 4 Tbsp butter
- 4 cloves garlic, minced
- 5 C diced onions
- 1 C diced celery
- 6 to 8 large Yukon Gold potatoes, diced
- 2 C chicken broth
- 1 qt whole milk
- 1/8 tsp nutmeg
- 2 tsp Worcestershire sauce
- Salt and pepper, to taste
- 3 C grated Vermont sharp cheddar (about 3/4 pound)

Over medium heat, melt butter in large heavy stockpot. Add garlic, onions and celery, and saute for 15 minutes. Add potatoes and saute for 5 minutes. Add chicken broth and milk, and bring to a boil. Lower heat and simmer until the potatoes are tender. Add nutmeg, Worcestershire sauce, salt and pepper. Puree soup in batches in blender. Place soup in stockpot and add cheddar cheese. Stir until cheese is melted. Serve immediately.

(Serves 8 to 10)



Creamy Fudge Bars

- 1 C butter or margarine
 - 2 C brown sugar
 - 2 eggs
 - 2 tsp vanilla
 - 2 1/2 C flour
 - 1 tsp soda
 - 1 tsp salt
 - 3 C rolled oats (uncooked)
 - 1 tsp salt
- Filling
- 1 (12 oz.) pkg chocolate chips
 - 2 tsp vanilla
 - 1 small can sweetened condensed milk
 - 1 C nuts
 - 2 tsp butter

Cream butter and sugar. Add eggs and vanilla; mix. Sift dry ingredients and stir in oats. Add to creamed mixture. Set aside.

Filling - Mix ingredients over low heat until melted. Spread 2/3 of oatmeal mixture in bottom of greased 15 1/2 X 10 1/2 inch pan. Cover with chocolate and dot with remaining oatmeal mixture. Bake at 350° for 25 minutes.



CONTRA CORNERS

DON WARD



This past October David Kaynor celebrated his 20th year of calling live music Contra dances in the Guiding Star Grange Hall, Greenfield, MA.

Over the past two decades David has seen children of the founding dancers enjoy the rhythms of New England Contra music and flowing dances. Members of the band, Stuart Kenney and Mary Cay Brass, musicians, have been playing since the 1980's for the monthly dances.

Mary Cay's Reel and Baby Rose are a couple of delightful dances David has written and shared with the Contra dance community. Baby Rose is featured in this month's Dancing Contra.

The longevity of the Contra dance communities is demonstrated by callers and organizers like David Kaynor.

The exhilarating rhythms of Contra music, choreography based on a limited number of movements will attract new dancers, keep participating dancers coming back for more and even attract second generations of family dancers.

Congratulations David and may you enjoy more years of calling and dancing in your local Contra community.

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

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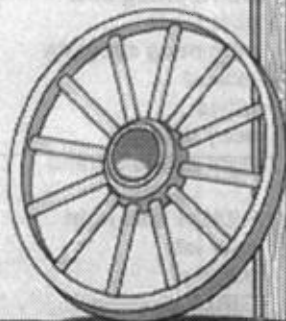
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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We want to wish all our readers a happy, healthy holiday season. The Plus Emphasis Call for the quarter is 3/4 Tag the Line. Let's have some fun with it.

- 1) HEADS star thru and spread
pass thru
3/4 tag
boys run
CENTERS crossfire
BOYS pass thru
trade by
touch 1/4
split circulate
circulate
explode & slide thru
left allemande
- 2) SIDES lead right
veer left
3/4 tag
BOYS swing thru
girls trade
ping pong circulate
extend
hinge
acey deucey
right and left grand
- 3) HEADS lead right
veer left
3/4 tag
GIRLS cloverleaf
Boys explode the wave
single circle 3/4 to a wave
boys trade
right and left grand
- 4) HEADS lead right
veer left, 3/4 tag
BOYS FOLD
trade by
single circle 3/4 to a wave
acey deucey, boys run
ferris wheel
CENTERS square thru 2
& partner trade
You're home
- 5) HEADS lead right
veer left, 3/4 tag
GIRLS cloverleaf
Boys FOLD then pass thru &
separate around 1 to a line
touch 1/4, circulate
boys run
CENTERS swing thru
ENDS 1/2 sashay
extend
circulate, right and left grand
- 6) HEADS square thru 2
right and left thru
veer left, 3/4 tag
GIRLS cloverleaf
Boys cast off 3/4 and spread
GIRLS pass the ocean
diamond circulate
flip the diamond, swing thru
extend, right and left grand

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- 7) **SIDES** lead right
veer left
3/4 tag
BOYS recycle
trade by
touch 1/4
circulate
explode & slide thru
left allemande
- 8) **SIDES** lead right
veer left
3/4 tag
GIRLS cloverleaf
Boys linear cycle
double pass thru
peel off
touch 1/4
circulate
girls run
CENTERS LEFT square thru 3
pass thru, right and left grand
- 9) **HEADS** pass the ocean
extend
girls run
3/4 tag
GIRLS recycle
trade by
touch 1/4
scoot back
split circulate **TWICE**
right and left grand
- 10) **SIDES** pass the ocean
extend
girls run
3/4 tag
GIRLS swing thru
boys trade
ping pong circulate
extend
split circulate
hinge
circulate, right and left grand

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- 11) SIDES square thru 2
right and left thru
veer left, 3/4 tag
GIRLS cloverleaf
Boys linear cycle and spread
touch 1/4, circulate
girls run
CENTERS pass thru
swing thru
split circulate TWICE
right and left grand
- 12) SIDES star thru and spread
pass thru, 3/4 tag
girls run
CENTERS crossfire
Those facing pass thru
trade by, touch 1/4
circulate 1 & 1/2
right and left grand
- 13) Heads lead right and circle
to a line
pass thru
3/4 tag
CENTERS recycle
trade by
swing thru
cast off 3/4
circulate 1 & 1/2
right and left grand
- 14) Sides lead right and circle
to a line
pass thru
3/4 tag
CENTERS recycle
trade by
swing thru
cast off 3/4
circulate 1 & 1/2
right and left grand
- 15) HEADS pass the ocean
SIDES 1/2 sashay
extend
centers run
3/4 tag
boys run
CENTERS crossfire
BOYS pass thru
trade by
pass to the center
CENTERS square thru on the
3rd hand turn thru
left allemande



THE KOREO KORNER



STEVE KOPMAN

Happy holidays to all our square dance friends around the world.

This quarters Mainstream Emphasis Call is Split Circulate. Here's a quick position you probably haven't tried. Have fun !

HEADS pass the ocean

extend

split circulate

THEN:

- 1) swing thru
hinge
acey deucey
scoot back
right and left grand
- 2) centers trade
boys trade
square thru 4
right and left grand
- 3) hinge
split circulate
acey deucey
scoot back
right and left grand
- 4) cast off 3/4
split circulate
circulate
recycle
pass to the center
CENTERS slide thru
at home
- 5) scoot back
centers trade
boys run
touch 1/4
coordinate
couples circulate
1/2 tag Face your partner
right and left grand

Kopman's Choreography

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SEWING 101

WITH *DONNA IPOCK*



Surely this is not the new year already... Gee, isn't it amazing that just a few months ago we were all worried about the Y2K stuff. We were all sure that what ever went wrong it was connected to the Y2K ...now we just know that it is just the old Murphy's Law at work once again.

I got a nice letter from Audrey Hildebrand in Leaf River, IL. She said she enjoys the monthly column, (thank you Hilda,) and wanted to pass on some information that many of us just take for granted. Following are her instructions. By the way, I used them to make a waistband and they are very informatively written.

WAISTBANDS

Many directions are given for making simple square dance skirts, but they usually assume the sewer knows how to attach a waistband. This isn't always true.

There are two ways to put a waistband on a skirt, either the elastic type, or with a placket.

To make the elastic type, make sure the opening at the top of your skirt is at least 3 or 4 inches larger than your hips. For 1 1/2 inch elastic, cut a piece of material four inches wide and the length of the waist opening plus an inch for a seam, (1/2 inch at each end). Sew the short ends together, and then pin

or baste the front side of the waistband material to the inside of the skirt. When you are sure of the fit (no wrinkles, it is large enough) sew this seam. Now fold the material over to the front of the skirt. Make sure you have allowed enough room for the elastic, and turn under about 1/2 inch. Pin this in place, just over where the stitching shows from the first seam. Now, top-stitch around again, but leave the last two inches or so open. This is where you insert the elastic. Put a large safety pin (a diaper pin works great) in one end of the correct length of elastic, and work it through the waistband. Make sure you pin the "trailing end" to the outside of the skirt, so you don't just pull it on through. When you are sure it is the correct size, sew the two ends of the elastic together, and finish by sewing the opening closed.

For the placket type of waistband you must leave a 6 or 7 inch opening in the side seam of the skirt, and hem, or sew down, these edges. This opening shouldn't show on the finished skirt. If it does, a hook and eye, or snap may be added.

The opening at the top of your skirt should be the same as your waist size. Cut a piece of material 4 or 5 inches wide, and the length of

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your waist opening, plus 3 inches. The width you cut the material depends on the finished width of the waistband you wish to have.

Fold the waistband material over front of the material to the inside, and sew each end shut. Starting at the back of the placket, pin (or baste) the front side of the material to the inside of the skirt. When you get around to the front, there should be about a two inch tab remaining. If everything fits correctly, sew this seam.

Fold the waistband over to the front, and turn under about 1/2 inch. This should fit neatly over the seam you just made. Pin everything in place, and sew, including the 2 inch tab. This will fold over the top of the back part of the band to hold a buttonhole, or hooks and eyes, etc. You should have a skirt that fits you, and looks nice as well.

Again, thanks to Hilda for these instructions.

Now some tips that I find useful to remember....

If you are confused about your waistband size. Use this test for figuring out the length of elastic you'll need.....wrap the elastic comfortably

around your waist while you're sitting down and try different amounts of stretch. Remember that it can't be too tight, not only because it will be uncomfortable but it also needs to have enough stretch to go over your hips.

When you are stitching in the ditch for a waistband, you will get perfect results when you press. Always press open the seam where the waistband joins the garment. Pull gently at the seam with your fingers while stitching to allow the stitches to fall in the ditch.

We're always looking for ways to save time with our sewing...one way is to cut the waistband along the salvage. No need to finish the edge.

Some of the best waistband interfacing to use is the Dritz® slotted no woven fusible or the Ban-Rol®. Both are available in 1 1/4 to 2 inch widths.

The elastic that I use most often is a 2 inch non roll woven. I like the wide waistband look and this can eliminate the need for a belt. Just less bulk.

I hope this gets you off to a good sewing New Year. And keep those cards and letters coming...I enjoy each and every one.

Sew Happy....

Donna

Henry Clay Work and The Years Of Jubilo

By Dave Robeson

Every 50th year, Old Testament slaves were freed with the sound of a ram's horn, the *yobhel* that translates as jubilee, or *jubilo* in Spanish. Biblically, the upcoming 50th National Square Dance Convention would be its 1st Golden Jubilee, as in Psalm 150:

"Praise the Lord (Hallelu Ya, hallelujah). With the sounding of the trumpet, harp and lyre, tambourine and dancing, (To) clashing of cymbals."

Accordingly, the year 2000 AD, a multiple of 50, was declared a special Year of Jubilee by churches; some sponsored family jamborees.

Imitations quickly appeared. In TV ads, toddlers danced wearing Gymborees and toying biblical instruments. The nation's largest grocery chain greeted the increasing number of Latino senior shoppers with - "Attention Jubilado!"

The Year of *Jubilo*, a new novel concerning two paroled Confederate officers, exploited a renewed interest in the U.S. Civil War (1861-5). In contrast, the period's surviving literature, including Lincoln's Emancipation Proclamation, centers on the question of slavery.

On that subject, a Connecticut abolitionist, Henry Clay Work (1832-

84) composed two war songs recommended by Caller Lloyd Shaw in his well-known book, *Cowboy Dances* (1939). Neither survives but his *Grandfather's Clock* (1876) does. In a recent record, apparently sold out, Jerry Routh alternates calls with lines of Henry's familiar chorus:

"My grandfather's clock was too large for the shelf, So it stood 90 years on the floor, But it stopped short, never to go again when the old man died."

The producer, Cardinal Records, is near St. Louis, Missouri; the city was a hotbed of intrigue until U.S. soldiers fired on Confederate sympathizers and the Civil War began. Watching were two ex-Union officers, dancers Ulysses Simpson Grant and William Tecumseh Sherman. Both reentered the U.S. Army and seized forts and ports along the opposite side of the Mississippi River.

In Chicago, several hundred miles north, Henry read their newspaper reports and published *Kingdom Coming* (1862) which foretold the Battle of Stones River near Nashville, Tennessee in late December. In the first verse, slaves jubilantly take control of a plantation as its owner fled:

"Say have you seen the master, he saw smoke up the river, where



Lincoln's gunboats lay; He took his hat, and left very sudden. It must be now the kingdom coming, And the year of Jubilo."

The last line resulted in the song becoming popularly known in Union states as *The Year of Jubilo*.

After the battle some Union soldiers celebrated with an all-male dance. (See a previous feature in *American SquareDance Magazine*, December 1998, *A Soldier Called Susan*.)

Several months later in 1863, the same army moved east to Chattanooga, and won the Battle of Chickamauga. Afterwards, General Grant placed it under the command of Sherman who promptly invaded the adjoining State of Georgia and captured Atlanta. He torched the city in the summer of 1864, cut communications, and with bands playing marched unchecked toward Savannah on the Atlantic Coast. It fell without a fight and Sherman presented it to President Lincoln by telegraph on Christmas Day, 1864.

In route to the sea, plantation slaves who viewed Sherman as their savior followed. His men referred to them as Sherman's Prophets. Sargent Rice C. Bull, of the 123rd New York Volunteer Infantry, noted in his 1862-5 diary that they entered the campground nightly and entertained by singing and dancing; his soldiers kept time by slapping their knees. (Other than the banjo, field slaves were forbidden musical instruments and communication by drum. Household servants however were often trained to play music for formal balls in the plantation mansion.)

His description closely fits 19th century observations of a popular slave dance, the patting juba (1834) in which the dancers sang a refrain which repeated "juba." The word is not uncommon along the Northern and West Coast areas of Africa; it may be derived from Jubal, the Hebrew father of musical instruments.

Capitalizing on Sherman's fame, Henry composed *Marching Through Georgia* (1867). The chorus:

"Hurrah, hurrah, we bring the jubilee! Hurrah, hurrah, the flag that makes you free! So we sang the chorus from Atlanta to the sea, While we were marching through Georgia."

An old instrumental version is on Windsor #4112. Caller Bruce Johnson's call sheet shows none of Henry's lyrics, suggesting that they were little used.

Likewise in the broader popular market, slack demand has prevented domestic producers from transferring to CDs early American dance music recorded on LPs. Thus, Henry's songs have become unfashionable and his music burdened with titles drawn by his odd or controversial lyrics; however, typing in his full name on the Internet reveals some interest in the Northeast and Europe. It is explained in context, as follows.

As Sargent Bull marched homeward in 1865 from North Carolina, he stopped at the Chancellorsville Battlefield where he had been severely wounded two years before. He then returned to the family farm north of Troy, New York. In 1994, Troy's Dorian Records produced in the European Union a CD, DOR90197, of the Union's Civil War favorites, one of

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which is *Kingdom Coming*. It is sung to Henry's dialect, popular at the time, accompanied by D.C. Hall's New Concert and Quadrille Band. The latter also plays The Columbian Quadrilles, a set of 19th century American square dances.

In addition, he attended the Grand Review of Union troops in Washington, D.C. There recently, a stadium concert band treated Redskins' football fans to a performance of *Kingdom Coming* in quickstep, but it was obscured behind commentary on televised Monday Night Football. A 1958 LP album of Confederate songs, produced in Washington by the National Gallery of Art, contained an instrumental arrangement of *Kingdom Coming* as interlude between verses of Dixie; the music of both was popular on both sides during the Civil War.

In 1996, England produced a CD, WHL2098, entitled *Virtuoso Tuba*, with brass variations of Henry's

Grandfather's Clock. The remainder of the recording plays numerous popular American and European classics from the late 19th and early 20th centuries. Junior high school bands planning to attend Midwest competitions in Chicago are also practicing an unrecorded orchestral arrangement of it.

Henry, in addition to being strongly abolitionist, was also a prohibitionist as reflected in his much maligned, often mocked lyrics of 1864:

"Tis The SONG OF LITTLE MARY,
Standing in the bar room door. While
the shameful midnight revel. Rages
widely as before. Father, dear father,
come home with me now!"

For other articles related to the above narrative, see back issues of *American SquareDance*:

Mary and Abe Lincoln, 2/99
A Modern Cotillion, 4/99
When Julia Met Ulys, 2/00
Horace K. Potter, 6/00

Apples, not caffeine, are more efficient at waking you up in the morning.

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Marketing is made up of activities in Public Relations, Publicity, Advertising and Selling. Most clubs do an excellent job of the first three, but seem to fall short on the last one - SELLING. This article is going to concentrate on the secrets of successful selling. Much of what I will be writing about comes from my notes that I used in my presentation to the Eastern District Square & Round Dance Association, Inc.'s **Management Information Forum** on October 23, 1999 in Manchester, New Hampshire.

Selling is the fourth and final activity in the total marketing process AND IT IS THE TOUGHEST AREA. You have done your work in public relations, publicity and advertising. NOW THE PHONE RINGS!!!! What do you say? What questions will you be asked? What questions will you ask?

How do you "SELL" your prospect on the benefits of square dancing? NOTE: I said "BENEFITS OF SQUARE DANCING" - not square dancing! For example, The Ford Motor Company doesn't sell new cars in their commercials - they sell the benefits of owning a new car! They have many commercials with different messages targeted at different audiences. All of their commercials are designed to get the targeted audience to visit their "Local Ford Store" and leave the selling to the dealership.

All sales people try to zero in on

their prospect's hot buttons. It is the sales person's job to find out what is important to the prospect and then zero in on these thoughts, always looking for the "hot button" to close the sale. Here are four salesmanship tips that I have learned from a long time career of selling new homes and real estate.

1. You talk about what the prospect feels is important - not what you think is important!

2. Talk less than your prospect does. This is the only effective way to find out what is important to him or her.

3. Most sales people talk too much, and, more importantly, they don't know when to "stop selling" and go into the information stage.

4. One of the best kept secrets of successful salespeople is "TO LISTEN VERY CAREFULLY."

Let's go through a typical telephone conversation with a new dancer prospect.

RING!!!

Seller: Hello, The Coulthursts, Bernie speaking. May I help you?

Prospect: Hello, I am John Jones and I am calling about your square dance ad in the Daily Tribune. Can you give me more information about square dancing?

Seller: Sure, John, my wife and I square dance every other Saturday at the Best Square Dance Club in Danvers. We have a great time



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dancing and visiting with our friends.
Do you live near Danvers?

Prospect: My wife and I live in Manchester.

Seller: Great! We have three clubs in Manchester. Could I have your phone number so one of the Manchester dancers can get back to you?

Prospect: Right now, we don't do any kind of dancing. We are sort of looking for something to do as a couple. Is square dancing hard to learn?

Seller: Square dancing is really FRIENDSHIP AND FUN SET TO MUSIC. IT IS GOOD EXERCISE TOO. Square dancing is not hard to learn

but it does take a serious commitment on your part. Why not give it a whirl for one dance? I am sure you will have a good time and it is FREE!

Prospect: My wife asked me to call, and I'm not sure I can learn to square dance. She is a good dancer but I seem to have two left feet.

Seller: You have nothing to worry about. Most men do not dance as well as the ladies do. It seems to come more natural to them. This is very true with Carolyn, my wife, and me. She is a natural dancer and I have problems dancing to the beat of the music - but the important thing is I have fun dancing. This is what is

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especially nice about square dancing - you really don't have to be a good dancer to enjoy square dancing. Can I have your phone number now?

Prospect: What about the old fashioned clothes that the ladies wear? My wife is one of those modern women who do not like dresses.

Seller: Most clubs do not care what you or the ladies wear. Street clothes are very acceptable and comfortable. However, most of the ladies seem to like the fluffy and beautiful square dance dresses. What you wear is a personal thing and you can assure your wife that she can wear whatever she feels comfortable in. The important thing is dancing and meeting new friends. John, do you have any children?

Prospect: Yes, we have two teenagers - one boy, Nathan, and one girl, Rachel.

Seller: Great! Bring them along to the first new dancer dance in Manchester - they will have a ball square dancing within minutes of being on the dance floor. Carolyn just gave me our area's square dance directory and the Manchester Queen City Promenaders Square Dance Club is having their first new dancer dance on November 11, at the Gossler School on Sullivan Street. Do you have that night open? Do you know where the school is?

Prospect: I think we are ready to try square dancing. Yes, we know where the school is. We live just 8 blocks

from there.

Seller: Could I have your wife's name?

Prospect: Her name is Jane.

Seller: And now your phone number?

Prospect: our number is 603-555-1212.

What you have just read is quite typical. You will note I never said the word "LESSON." That is a "no-no" word. They are new dancer dances - because that is what they do the very first night - they dance and learn while they dance. Also, did you notice that I didn't mention anything about how long the new dancer program would last. If the question came up, I would have answered it this way: "Every group of new dancers learn the calls involved in square dancing at a different rate. The important thing is to have fun as you learn to dance. Give it a try and you may be pleasantly surprised as to how much fun you can have at a square dance."

If you have specific questions about selling the benefits of square dancing please give us a call or email your comments to us.

Happy selling!

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.

ON THE RECORD

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TITLE - Label

ARTIST

Bei Mir Bist Du Schon - HR-002

Michael Kellogg

Welcome to a new label-Hearties Records. Interesting, lively and contemporary with a smooth, confident air. Solid bass and percussion interspersed with horns to punch in some additional sound. Patter possibilities here as well. Check out this new label for yourself and have some fun. *Hds(Sds) Promenade 1/2, Lead Right, Circle To A Line, Touch 1/4, Coordinate, Bend The Line, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

My Kind Of Love - RMR-2009

Henry Israel

Lots of horns and that fine rolling beat for an active singing call. A simple melody working with the beat and a use of horns to spice up the music. *Hds(Sds) Promenade 1/2, Square Thru 4, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Corner Swing & Promenade!*

A Little Love Won't Hurt A Thing - CC-62

Bobby Poyner

Here's an active little number that drives from start to finish-one to use when the crowd is due for some "lift". Strong bass keeps things on track with a humming little fiddle in the background. Good stuff here! *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run Right, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!*

Lodi - DR-918

Hans Petterson

This tune covers a fine John Fogarty tune from a long time ago. It also is a musical departure and an updated sound for DR records. It's smoother and less "electronic". Give this one a listen. *Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Swing Thru, Boys Trade, Corner Swing and Promenade!*

Misty - CRC-135

Gary Shoemake

One of my definite keepers this month! Great melody, smooth to the touch, flows well and has energy at the same time, Check this one out! *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Partner Trade, Corner Swing & Promenade!*

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I Can See Clearly Now - SSR-215

Chris Froggatt

This is a beautiful tune in it's original form and a fine cover from Silver Sounds. Anything you need to create that Caribbean feeling musically is "in there." Its mellow theme makes a fine relaxer for anyone's dance. *Four Ladies Chain, Then: Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Girls Circulate Twice, Boys Trade, Corner Swing & Promenade.*

Let It Snow - RYL-324

Tony Oxendine/Jerry Story

Any way you play this seasonal piece it's great music, a nice flowing guitar lead with an easy jingle bell percussion line create a relaxed and smooth tune that's fun to dance to. Great addition to anyone's seasonal dance music. *Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!*

Almost Like Being In Love - GMP-933

Dave Vieira

I think that my favorite part about GMP music is that the musicians and producers do a great job with their overlays which create depth to the music. Most prominent is the use of strings and horns in the background. It feels good to have a "twelve piece orchestra" behind you when you call. This is a tune that you might hear on the "Love Boat" with Jack Jones singing-it's smooth and enjoyable. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, Boys Move Up All Pass Thru, Bend The Line, Square Thru 3, Corner Swing & Promenade!*

American Pie - BSQ-101

Donnie Chapman/Chris Helper

Welcome to a new label called Blue Square Recording. Of the two BSQ releases this month I picked "American Pie" as this remains pretty much a musical and cultural icon. Nice familiar melody with a decent pace, although I would use this as a relaxer as the music does not come on too strongly. As the music here is more background, the caller must have a good grip on the original song before presenting this tune to a dance audience. A fine old ballad has come to life as square dance music. *Standard Flutterwheel or standard Spin The Top Figure.*

Good Callers Don't Have To Yodel - CK-139

Daryl Clendenin

I yodel only when I'm forced by song or circumstance, so this lyrical tongue in cheek number is pretty amusing. The great thing about this tune is that while the lyrics and thoughts are pretty close to true, this speculation is accompanied by a really nice instrumental side. Kind of relaxing in nature. Good percussion with guitar, banjo and piano leads and a string overlay that adds depth to the music. Remember, the only time a good caller needs to yodel is when he forgets the tag line! *Hds(Sds) Prom. 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Ctrs, Pass Thru, R&L Thru, Swing Thru 2X, Corner Swing & Promenade!*

It Don't Mean A Thing If It Ain't Got That Swing - FR-1001

Lee Schmidt

Although this one is a technical rerelease the music is such a blast that I tossed this one into the review this month. If you have Shakedown 202, save your money 'cause it's the same music! If you don't and SD-202 is not available then here's your chance to own a fun piece of music, Dixieland, wild and jazzy with lots of horns and a cool bassline-Faultline 1001 swings so it must mean a thing! *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The ocean, Recycle, Corner Swing & Promenade!*

City Blues - CK-140

Bill Helms

Here's a great little driver-as a single or a well coordinated duet. It's all in the percussion/bass line with this piece as the melody line takes a backseat to the caller and the beat. This is fun stuff and if presented well, will get 'em hoppin'. Check this one out. *Standard Ferris Wheel Figure.*

San Antonio Rose - RBC-003A

Wabash Cannonball - RBC-003B

Here's a fine idea that's come to life thanks to Don Williamson. My hat is off to him, This is a "two fer" i.e. two instrumental sides with cue sheet and no "called" side. This hit me like a breath of fresh air because ever since I started doing this review I found that I spend a good amount of time typing in the choreography for each singing call and wishing that some callers were not quite so dependant on what's on the called side and more able to adapt to their audiences/dancers. So Don's intention here seems to be value, asking some callers to work a little harder to work in figures on their own, and to provide music that can also be used as patter. As a caller who cares little for the called side of a record, this works for me! Although rereleases, these are both fine and familiar pieces that my dancers enjoy. *What difference does it make? You get a cue sheet with the record. Nuff Said!!*

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Pitts Hoedown/Tiger - OR-312

A double sided hoedown, with my favorite side being Pitts Hoedown. Very snappy and energetic, a basic melody and a frantic fiddle with that signature Ocean Records boomchucka beat.

Jingle, Jingle/Walter's Rag - BMV-37

Jingle, Jingle uses a strong banjo lead with a repeating percussion line that reminded me of a cantering horse and of course sleigh bells in the background. Pleasant and mellow with no frantic edge. Walter's Rag is a departure from this in that there is that frantic edge with a fairly harsh sounding fiddle and a strong stand up bassline. BMV records is a great source for traditional sounding recording and instruments that are the real McCoys, not their electronic counterparts.

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EASY LEVEL

BOB HOWELL



Let's greet the New Year with a warm "Hello". Ken Kernen of Albuquerque, NM wrote the following dance which appears in the book, "Dancing For Busy People". He calls his creation - - -

HELLO MY BABY

Formation: Couple facing couple in a wagon spoke formation.

Music: MacGregor 1008 "Hello My Baby"

Routine:

- Intro ----, -- Circle Left
1-8 ----, -- Circle Right
9-16 ----, Ladies U-turn Back & Partner DoSaDo
17-24 ----, -- Opposite DoSaDo
25-32 ----, - Couples Star Right
33-40 ----, -- Star Left
41-48 ----, Men U-turn Back & Opposite DoSaDo
49-56 ----, Pass Thru on to the next
57-64 ----, -- Circle Left

Description:

- 1-8 Circle Left
9-16 Circle Right
17-24 Ladies U-turn Back & partner DoSaDo
25-32 Opposite DoSaDo
33-40 Couples Star Right
41-48 Star Left
49-56 Men U-turn Back and opposite DoSaDo
57-64 Pass Thru the facing couple and move onto the next and bow.

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and to put his feet on the ground
is to place some heavy responsibility upon his shoulders.

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Silver Sounds Records Artist



I have had great success this past fall season using a routine that was written by the late Dr. Grant Longley of Nokomis, FL and modified by Henry Garfath of Winchester, England, which is totally non-sexual (no partners necessary) and has been enjoyed by dancers of all ages. I am always seeking routines that can be done by individuals in a circle. I prefer to begin and end any dance program with a circle. Start the New Year off with this smooth offering called - - -

JIVE TALKING

Dr. Longley's original routine done as a line dance.

Formation: No partners, all facing Head of Hall but stationed in the rear of hall.

Introduction: After first few light beats, count 16 heavy beats, then begin.

Music: RSO — SO-510, Jive Talking - Bee Gees

Routine:

- 1 measure — Step forward with Right, slide L to R, step fwd. R, hold one count (Forward right two-step); step fwd L, slide R to L, step fwd L, hold. (fwd left two-step).
- 2 measure — Repeat measure one (two two-steps - right and left):
- 3 measure — Step to R with R ft, step with LF crossing in back of R F, step R with 1/2 turn to R, point L toe to L side facing ROH;
- 4 measure — Step L to L, cross R I B of L, step L and turn 1/2 turn to L, point R to side (only touch as dance repeats starting with the R two-step.)

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with vocal cues by Doc Tirrell

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VARIATION

Dr. Longley puts all dancers in a circle facing LOD and progress with two-steps in LOD after the fourth two-step everyone faces COH, then do the first grapevine in LOD, make 1/2 turn to face wall, second grapevine with 1/4 turn L to face LOD.

Henry Garfath's variation is as follows:

Formation: Start in circle all facing COH.

Music: RSO - SO-510, Jive Talking - Bee Gees

Routine:

- 8 Side-step R-L-R & pause; L-R-L & pause (A).
- 8 Repeat (A).
- 4 Vine R, turning 1/2 to R on 3rd step to face outwards, point L toe to L.
- 4 Vine L, turning 1/2 to L on 3rd step to face centre, point R toe to R.

Note: Dr. Longley's version was changed by Henry where it appeared as a two-wall or single file circle dance to where it was modified as above. The name comes from the Bee Gees hit popular at that time.

For those of you who believe that the millennium will occur at the beginning of 2001, following is a contra written by the late Don Armstrong in his book, "The New Century Collection". He named it the - - -

OLD CENTURY REEL

Formation: Duple proper contra

Music: LS CD-1003, track 7, Miss Moore's Rant, or any 32 bar tune.

- 8 Top two couples right hand star (hands joined across)
- 8 First man, second lady, turn by the right
- 8 Top two couples left hand star (hands joined across)

- 8 First lady, second man, turn by the left
- 8 Two men half figure of eight through the ladies
- 8 Those two couples circle left
- 8 Two ladies half figure of eight through the men
- 8 Long lines forward and back (form NEW stars to start)

Here's an old timer with a new great sound. Tracy Brown of Flatwoods, KY has produced a new release that will have your toes tappin' immediately. This hoe-down release fits the traditional sequence of the old pattern perfectly. It gets 'em dancin' in short order. The record is available from Palomino Records, Inc.

COMIN' ROUND THE MOUNTAIN

Formation: Square

Music: "Coming Round The Mountain". Black Mountain Valley
BMV-28

Routine:

OPENER:

Oh, you honor to your partners and to your corners all
All join hands and circle to the left around the hall
Reverse back, go single file, when you're home you swing a while
Swing that mountain gal and watch her smile.

FIGURE:

Oh, the head couples ladies chain, side couples swing
Chain 'em around the mountain, chain 'em home,
Oh, the side couples ladies chain, head couples swing again
Chain 'em around the mountain, chain 'em home
Now you allemande left your corner, pass on by your partner
Swing that little lady on your right
Now promenade that lady fair, all the way back home from there
Promenade the mountain, promenade...

BREAK:

Then you allemande left that corner, and a grand of right and left
When you meet your partner, just promenade the set
Don't you worry, don't you fret; judgment day ain't comin' yet
Promenade the mountain, promenade.

**REPEAT FIGURE, REPEAT BREAK, REPEAT FIGURE,
REPEAT BREAK, REPEAT FIGURE, REPEAT BREAK**

CLOSER:

Now honor to your partners and to your corners all
Now your right hand lady, then the one across the hall
Do-sa-do your corners all, go back home and swing with Ma
Swing your mountain gal and thank her, gents that's all!

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Take a  at what is just released...

House Full Of Love

Phase II+1(Fishtail) - 2 step - Decca 55289/72018-DRNC-11482 by Gary Allan Living In A House Full of Love - C & S Hurst. Choreographer suggests speed of 43/44 rpm's. Has lace sequence, lots of hitches, no surprises.

Alacazam

Phase III+2(pretzel turn & Chic. Walks) - 2 Step/Jive) - Solid Gold 905 or SP (Flip of Ritzy Q/S) - A & L Nelson. Great choreography on this routine. Part A is jive. Part B has mixed rhythm, Part C Jive again. Written right to the music, don't pass this one up.

Beware My Foolish Heart

Phase IV+2 (o/s spin/double reverse - unphased Viennese cross) - Waltz - STAR 132 - M Callahan & M Molitoris. Routine written for dancers well versed at Phased IV. Intro starts in shadow position. Other figures included are: o/s spin, open finish, weave, hover telemark.

Same Old Saturday Night

Phase VI - Foxtrot - Special Press - W & B Blackford. Wonderful music and a wonderful written routine. Opening starts side by side with basketball turn,

sailor shuffle and side draw touch to escort. New figures are extended weave, traveling hover telemark, tumble turns. This one is a winner.

Sombras

Phase V+2 - Tango - Special Press - W & B Blackford. Excellent tango figures incorporated in this routine. Four by five steps, stalking walks, Spanish drag, 1/4 beats. A short and very useable routine.

Slow Boat To China

Phase II - 2 Step - Grenn 17252 - H & J Walstra. Nice pure vanilla 2 step to great music.

I Just Wanta Cha Cha

Phase III+I (Alemana) - Cha Cha - STAR 141 by Helmut Licht - N & D Baldwin. Very easy Phase III cha cha. All basics steps, has double peek-boo with claps.

42nd Street

Phase IV - Quick Step - Spec. Press JP - 2000 - B & J Pierce. Excellent music, suggest you slow down to 39-41 rpm's. Qtr. Trn. Prog. Chasse, telemarks 3 slows, whaletail, pendalum points.

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Whisper Waltz

Phase II+2 (Hover, Side Corte) - Waltz - Grenn 17232. This waltz should be played at 47 rpm's, other than that, good music and a vue and cue routine.

Pink Roses Foxtrot

Phase V+2(Spin Twist/3 Fallaways) - Foxtrot - Spec Press DHLI-003B - D & L Hichman. Top spin, running open natural, mini telespin, feathers, along with great music, make for a very nice routine.

Happy Time Rag

Phase II - 2 Step - Grenn 17245 - D & A Reiner. Routine starts with a Charleston segment, vines, kick and clap, bb turn, and a wrap sequence. Nicely done.

What Do You Want of Me

Phase V (Unph - Trade Places, Bk Pass) - Bolero - DJR 330B Spec. Press - D & J Sechrist. Beautiful bolero music accompanies this challenging routine. Men spiral, sit breaks, checked fence line lady spiral. All that good stuff.

The World Is Mine

Phase V+2(3 fallaways, curly whip and Tummy check) - Foxtrot/Jive - Roper JH-406B (Flip of Orient Express Foxtrot) - A & L Nelson.

Mr. Sandman

Phase III+2 (Diamond Turns & Open Telemark) - Foxtrot - Eric 252 (E-2027) - or Coll 4027 - S & P Harris. We enjoyed dancing this easy foxtrot. Very useable at an open dance, and great for introducing foxtrot to your Phase II dancer.

Dream

Phase II - 2 Step - Col. 4021 by the Everly Brothers "All I have To do is Dream" or Eric 255 - B & A Huckleby. Easy pure vanilla 2 step to nice music.

Flowers On The Wall

Phase IV+2 (Dbl. Cubans/Single Cubans) - Cha Cha - Mer 088-172-152-7 by Eric Heatherly - R & B Bond. Music is nice...Dance has cross lunges, New Yorkers with optional hops. Portion of Part C is in tandem. Good cha cha.



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Johnson Rag

Phase II - 2 Step - Windsor 4652B or 4704B by George Poole - M & D Springer. Easy 2 step, with a skate sequence. Also has circle chase, wrap and unwrap.

In It For Love

Phase III+2 (Pretzel Turn & Shoulder Shove) - Jive - Chaparral C-607 - K & S Brown. Rock the boat, throwaway, kick ball change. Basic Jive, no surprises.

Stardust 3

Phase III+1 (dia. Turns) - Foxtrot - Windsor 4-541-B - C & R Drake. Choreographer suggests you slow down to 43/44 rpm's. Good foxtrot to introduce figures such as wing, x hovers, x hover sidecar, and semi, box finish, wing.

Moon River 3

Phase III+1 - Waltz - Windsor 4-541A - C & R Drake. Easy Phase III waltz, nice music. Can be done as a vue and cue.



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YOU TELL 'EM LADY

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

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

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

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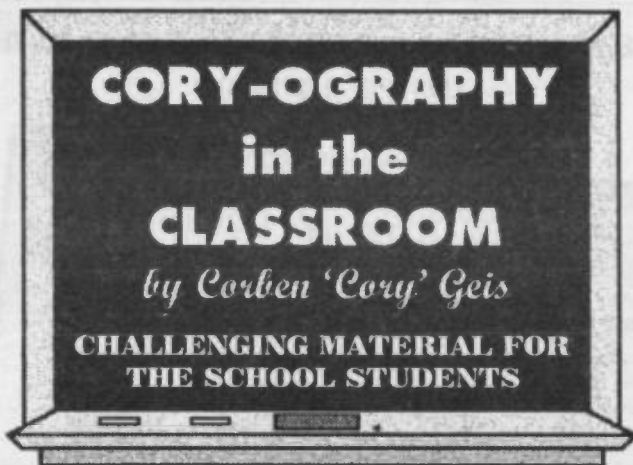


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Did you know that some of the junior high and senior high students excel on the more challenging calls? Some really do not like the traditional basics at all.

Grand squares and its variations are enjoyable to teach to the students. Here's an experiment for a caller going into a room of non dancers. Try teaching them how to Relay The Deucey. Can you do it? It makes the caller a better communicator and the dancers better listeners.

How about Teacup Chain for the girls then for the guys? Reach back into some of the calls that haven't been around in years like Daisy Chain or Rip And Snort. For fun I've spontaneously made up calls and had

the kids name the call. Or have the kids try to invent a call. Sometimes I let a student try calling a tip with me. This is a lot of fun.

It's interesting and impressing to see school students executing calls like Spin Chain The Gears and Cast A Shadow. It is a good teaching and learning tool for the caller. Why and how? The caller doesn't have the luxury of angel dancers pulling the students through. It's the caller, the microphone and the student dancers.

Stan Burdick has some great and inexpensive mini-manuals which are worth looking into for clever and creative choreography in the classrooms. For more details contact Stan at (518) 543-8824.

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Bishop Fulton J Sheen

RHYME TIME

The Stepping Stones

by Laura Lacey and Roy & Mary Homan

Life is full of stepping stones
and we have come to know a few
who have fed us and befriended us'
and taught us a step or two!
Thursday nights have become special
for stepping stones gather no moss
our caller sings us round the floor
for us he is the boss!

From the time we bow to our partner
to when thanks are said in our squares
we allemanade left and do an ocean wave
and we are always glad we are there.
We do-sa-do, allemande thar to a right hand star
and thrill with delight as we laugh at our mistakes.
Our angels lead us through it all
on every Thursday night.

We have tried to master the basics
as our angels have lead us along
we hope to dance now on Saturday night
and look like we belong!
Tonight we join sixteen hands,
form a square and for a while
we laugh and forget our cares,
As Stepping Stones, our badges we wear.

This poem was written by the Homans and their daughter, Laura, for their graduation. The Stepping Stones dance at the Freeshade Community Center in Syringa, Virginia. Their caller is Dick Kurtz.

Submitted by Fred & Catherine Prince, Hartfield, VA

What Do We Do With Singles? A Growing Square Dance Issue Which Cannot Be Ignored

By Dodie Williams

The following is reprinted from the North Alabama Square and Round Dance Association's newsletter which was sent to us by Fran Davis, Editor of "Tel Star."

Although I have not been in the square dance world long enough to remember when singles and married couples were segregated into separate clubs, I do remember trying to join a square dance club for four years and being told I could not come unless I had a regular partner who would go through the entire set of lessons with me. Since I have been dancing regularly, I have been told not to come to certain clubs without a partner. Most clubs would not be so rude but a huge problem continues to not only exist but to grow, not out of any kind of any deliberate attempt to exclude singles, but out of a lack of awareness.

Almost 60% of the adult population of our geographical area is single... the average is now well over 50% nationwide. Many members of the growing senior adult population have lost spouses by death or divorce. People are living longer and are active longer, especially square dancers. And there is a large population of adults between the ages of 18 and 35 who are choosing not to marry until they are ready to

settle down. Above age 45, the statistics show that there are about 7 women to every one man, and above age 50, it's 10 to 1... obviously somebody is going to stay single out of that group. Many choose to stay single rather than play the unhealthy dating game which is going on in our world.

I contend that much of the reason square dancing is losing ground is that it has been a couple's activity with partners dressed alike and usually married.... while the world around us has been changing to become majority single. Square dancers who have been dancing for many years have simply not trained themselves to be aware of those who are present but not dancing. After all, if you are present with a partner, and you are not dancing, it is by choice. I have been to many, many dances and sat through the entire dance without dancing. Here is where you need to pay attention. I, and other single square dancers very quickly become aware of which clubs are sensitive to people who are sitting and not getting to dance. I do not go back to clubs which are insensitive to this and I do not go to their specials unless I know others who will be there to dance with me from my club or from out of town. You need to be aware that even though singles are told they are welcome at

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those dances, they hear loud and clear that they are not welcome if the club does not see that they get to dance.

The pressure to find and have a partner forces many single women into unhealthy compromises, dancing with married men who come alone to dances as if they are single. And this causes problems! Others are forced with partners who make them feel uncomfortable in other ways. Those of us who just choose to remain single and not pursue a relationship unless it is one which is healthy have great difficulty doing so in the square dance world, and most will drop out rather than continue to endure this. Most of us as single women would not dream of flirting with someone's husband, would never ask a married man to dance, and are grateful just to get a dance every now and then when some woman wants to sit out and sends her husband or partner to dance with someone who is sitting out dances. Although single men have very little problem finding partners, occasionally, they are also grateful when a female member of the club is sent by her partner to dance with him. All it requires is being watchful.....sensitive to those who are having to sit out. And, of course, the most healthy way to do that is for the whole club to participate so that no one club member's partner has to sit out regularly and no attachments, even as an occasional

partner to the single person get formed. And this prevents any one club member from getting "paired" in other people's minds with a single person. Specifically this should apply. 1. When a club has single members who dance on regular club nights (club should take care of its own singles). 2. When single people are taking lessons. 3. When a club visits another club or attends a special dance and single members visit also with the traveling group (traveling club needs to be sensitive to singles who travel with them). 4. When single visitors attend another club's special or visit another club on club night (the host club needs to be sensitive to single visitors).

Callers and cuers, please stop requiring people to come already paired off and help us educate your clubs. Club members help us spread this word and work with club members so that square dancing can incorporate the large numbers of singles and make them feel welcome. If we do not do this, we will continue to lose single adult class members regularly, as we already have at a rate most married people are not aware of. Many singles have gone through classes in our area and then simply packed away their clothes and stopped coming. I am thankful for my two clubs of which I am a member because they have been sensitive to this problem and I get to dance when I go. ■

A Bird's Eye View

by Robin Young
Boise, ID

2000 Crystal Ball Predictions

1. Dancing will enjoy a greatly elevated status as the healthiest and most fun form of physical skills while socializing with friends and be the most-watched "sport" in future Olympics.

2. Baby Boomers will take dance lessons with the same "Attack Mode" attitude they used in investing in the Stock Market. Some shrewd investors will find they get more "Bang for their Buck" by taking Square and Round Dance Lessons.

3. Clothing worn to dances will include everything and anything from the previous century... until a new fashion fabric appears in the year 2005, which will have the properties of self-cleaning, mood-color changeable, moldable to the body of the wearer, with a gummy elasticity allowing the wearer to create ruffles, flares and swingy skirts with ease. Men will wear the same old thing, preferring to be comfortable rather than fashionable.

4. Music will be taken right "off the internet sources" and pre-programmed dances can be e-mailed between callers and cuers to record on their own CD-ROM. The total "equipment" for calling/cuing a weekend will fit under your seat in the airplane and weigh no more than 10 pounds.

5. Loaded into the caller's/cuer's laptop computer weighing only 10 ounces and automatically amplified to

suit the space and crowd, the music will be perfectly clear and balanced to the voice of the caller/cuer enhanced by the 6" speakers, weighing only 8 ounces each, to create "surround sound."

6. Hearing enhancement for those dancers who spent too much time with acid rock music and other deafening causes will easily fit into one ear and be essentially invisible.

7. Cues and calls will appear on the well-lit laptop screen as the music plays, eliminating the problem of losing one's place on the old "paper cue sheets or caller's lyric sheets."

8. Dancers will find a dance wherever they may travel in the world by merely consulting the World-Wide-Web and find their way with "Map-Blast," "Map Quest" or the "Auto-navigator" installed in cars.

9. Dance halls will continue to be alcohol free and become multi-use facilities for combined pre-school (children's) & elder (surrogate grandparents) day care facilities.

10. Subscriptions to any and all magazines will no longer be necessary, as all will be easily available on the "Net," down-loaded in the font size of your choice with advertising appearing subliminally within the "pages." Writers will still write. Editors will still edit. And readers will still read. Clutter will be diminished and trees will be saved. To quote Martha, the present grandmother of our country: "It's a good thing - A very GOOD thing." 🍀

POINT OF ORDER



WHAT'S A WIFE/ HUSBAND TO DO?

*By Dale Dennison
Eagan, MN*

What are ethics? Webster defines ethics as "the science of ideal human character." I find it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what you want to get out of square dancing.

When a man/lady picks up the mike to learn to call squares or cue rounds, he/she is also picking up the responsibilities of leadership that goes with a calling/cueing career. This is a profound statement but somewhat incomplete, it fails to include the square dance callers/cuers husband/wife, who also assumes an important leadership role when their wife or husband starts calling. She/he has much to give to square dancing. Many times the transition from dancer to callers/cuers wife/husband is difficult. A life style once very organized is suddenly turned upside down and can be described as chaotic.

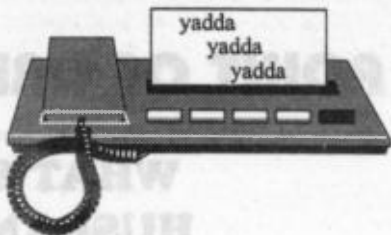
A few of the responsibilities of a callers/cuers wife/husband is to be able to speak the same language, to know what a get in or get out means, or zero, a chicken plucker, and how about dabbling a little in choreography?

Sounding a hall is important, as well. (The callers/cuers husband/wife knows what makes your caller sound the best could really be beneficial.) Do they need more voice or music? Is there too much base or maybe not enough? Develop a set of signals for sounding problems so you can communicate from any place in the hall.

Our square dance clubs are recognizing the round dance cuer's wife/husband, but we as square dance clubs and dancers are forgetting to recognize our square dance caller's husband/wife and the many, many hours of dedicated work they donate. Our callers spend many hours at home working on the choreography that they will use at our next dance. What do you think the caller's partner is doing at this time? No they are not shopping; they are helping our caller so that we can enjoy our next dance to the utmost. The least we can do is recognize them at our club dances.

Common courtesy would dictate that the club members would ensure that the callers/cuers other half has the opportunity to dance not necessarily every tip but some of the tips and not be ignored. Where do our ethics lie or are we taking our callers for granted?

FEEDBACK



“The Transition From Squares To Contra.”

I greatly enjoyed Paul Moore's article "The Transition From Squares To Contra." In my case, the transition was from contra to square dancing during the 1940's. From 1938 to 1944, I spent my summer in Maine working at my uncle's fishing resort and was initiated into the type of square dancing prevalent in northern New England and eastern Canada now called contra (a term I never heard until 1990.) My transition to 4 couple squares occurred in 1944/45 while I was stationed by the Navy in western Massachusetts. I found the change fairly easy but this was probably due to the fact that squares were then in the traditional mode rather than modern western.

The following are a few of my observations pertaining to Paul's excellent article which may be of interest:

1. Interaction: His comment "you will meet more people as you move through the line" is on the mark. At the contra dances I attended, the lines consisted of 30 or more couples and you interacted with the whole village - a true "community dance."

2. Number of figures: "Squares tend to use more figures than contras" is not applicable to the traditional variety. There are only about 12 or so patterns vs. 70 for modern Main-

stream and each dance has an average of 4-5 figures - about the same as in a traditional contra.

3. Swinging: "Most square dancers swing only once around while contra dancers tend to swing 1 1/2 to 2 1/2 times." This is not applicable to traditional square dancing, especially as practiced in New England where dances were played at a slower tempo - in order to provide more time for swinging! Ralph Page, the sage of traditional squares and contras, had some insightful definitions on this subject in the classic "The Country Dance Book." "Swing Partners..is unanimously considered the best call ever invented" and "Balance and Swing Partner (in contra).. The balance step has been almost universally abandoned and the call now means only to swing your partner. This probably accounts for the lack of enthusiasm over contras having lots of balance steps and little swinging." Ralph's favorite contra (or contrys as he preferred to call them were Lady of The Lake and Boston Fancy/Lady Walpoles Reel, closely followed by Miss Brown's Reel and Mornery Star.

4. Fixed Patterns: "Unlike contra, the square is not pre-choreographed to a set of music. Square dancers are absolutely dependent on the caller to

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tell them what to do." This is definitely not applicable to traditional squares; dancers were completely pre-programmed for the 15 or so numbers used in their community (Red River Girl, Darling Nellie Gray and Spanish Cavalero were the favorites throughout northeastern US.) If a caller became a "no show" due to weather or vehicle break down, the dancers were able to proceed without him! Callers were chosen for their swinging ability and their major role was to keep all the squares (relatively) in unison.

5. Down Time: Was kept to a minimum. In contra, when a couple had progressed to the head (or tail) of the line, they swing until they could

enter the line again. For square dancing, when the first couple interacted with the second, the third couple would join with the fourth etc. (no rest for the wicked!)

In conclusion, I would like to urge all square dance clubs to "remember their roots" and include a traditional square or contra (circ. 1940) during their evening dance. Also, to consider hosting an occasional "community one night stand" dance with easy to master traditional square and contra numbers. Newcomers might even be gradually enticed down the primrose path of modern western square dancing.

*Herbert Chisholm
Alexandria, VA*

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Remembering

Arthur (Art) Daniels, Sr
September 17, 2000

Arthur (Art) Daniels, Sr. was born April 12, 1920, in Beaumont, Texas, to the parentage of Daniel and Miranda (Parr) Daniels. He was the youngest of six children. On July 29, 1950, he met and married Daisy Thomas. To this union two sons were born.

Art received his early training in the public schools of Dallas, Texas, his Bachelor of Arts Degree in Education and Physical Education. He earned his Masters of Science Degree from the University of Southern California. Art's special teaching credentials include General Elementary, "Life Diploma", adult education and education of the mentally retarded. In June 1982, Art retired from the Los Angeles Unified School District after 35 years of service. He was honored with awards and certificates, including one from the President of the United States, Ronald Regan.

Art joined the United States Army in November 1942. He was Head Gunner of the 784 Tank Battalion under the leadership of General George S. Patton. Having been injured in battle, Art received the Purple Heart Medal. His other decorations and citations include the World War II Victory Ribbon, Good Conduct Medal, American Theater Ribbon, EAME Theatre Ribbon and two Bronze Service Stars. On March 3, 1946, Art received his Honorable Discharge from the Army.

Music and dancing was always a part of Art's life and it was during his college days at Pepperdine University, where he received his BA Degree, that he was introduced to Square Dancing. Art was a member of the Round Dance Teachers' Association (RDTA) and CALLERLAB. In October 1966, he organized the Dudes & Dames Square Dance Club. He was president and teacher of the club which grew from 12 members to over 150 members. In 1974 the club was reorganized as the Daniels Dudes & Dames and is still in operation after 34 years.

Art passed away Sunday, September 17, 2000 after a lengthy illness.

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CONVENTION FESTIVAL

NEWS

Fourteenth Annual New England Dance Legacy Weekend

The Ralph Page Memorial committee is pleased to announce that the Fourteenth Ralph Page New England Dance Legacy Weekend (formerly the Ralph Page Memorial Weekend) will be held on Friday January 12 through Sunday January 14, 2001, at the Durham campus of the University of New Hampshire. As with the previous weekends, it features lots of traditional and contemporary contra dancing and square dancing, including many old favorites from the New England dance repertoire.

New England squares and contra dances are currently done throughout the country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances. The New England Dance Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by old-time callers like Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on

Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

The big news this year is that we will be honoring Bob McQuillen who played piano and accordion for Ralph Page for many years, and who continues to be one of the most respected dance musicians in New England, as well as being everyone's favorite friend in the dance 'community'. This year's Retrospective session will honor Bob McQuillen, and the weekend will feature the first showing of a fascinating documentary David Millstone has prepared about Bob McQuillen and the musicians and callers with whom he's worked.

Callers' will include Lisa Greenleaf and Tony Parkes; in addition the Friday night dance will feature John McIntire and Bennett Steward from Maine. Music will be provided by some of New England's finest musicians playing in two combinations: Swallowtail; and Bob McQuillen with excellent west coast musicians Laurie Andres and Cathie Whitesides. The Friday night dance will feature music by excellent New Hampshire musicians Pairadocs (Corey Bluhm and Larry Siegel). Highlights include the Grand Ball on Saturday evening, featuring a variety of musicians and callers; and workshops on many aspects of square dancing and contra dancing, including music, dance, and calling.

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Reservations will be necessary for all meals; all other events, including the Grand Dance may be attended without advance reservation. There will be a discount on the full-time plus meals admission fee for people attending for the first time. For information on reservations for the weekend (up to January 6 for meals), further details on the schedule of events, and for other information, call 603-225-6546, 603-463-7771 or 603-664-2513.

7th Annual Pennsylvania Square and Round Dance Convention

Close to a thousand dancers from across Pennsylvania and surrounding states attended the 7th Pennsylvania Square and Round Dance Convention held in August at the Penn Stater Conference Center Hotel in State College, PA. Over fifty callers, cuers and contra leaders participated in the dance filled weekend. All dancing was held under one roof in eight air-conditioned halls. There were many

highlights of the weekend, some of which included special events for solo dancers, contra, line, and country/western dancing as well as a full program of square and round dancing encompassing all programs.

There was lots of interest and activity regarding the State Federation's project to videotape the convention in order to produce videotapes to be used for publicity purposes. Each federation has already received copies of the first tape produced which consists of two fifteen minute segments. All activities on the Saturday of the convention were videotaped and numerous interviews conducted which have been incorporated into the videotape. Tapes are now available to use in display booths, for tv spots, and presentation to non-square dance groups to promote all aspects of square and round dancing.

The Clay Figures led by Caller Clay Goss were again featured at the convention. They also participated in a styling workshop which was very well attended.

During the opening ceremonies on Saturday evening, the "Circle of

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Smooth (Mp3 Only), Robertson	MP3SD 302
Close to You (Mp3 Only), Mee	MP3SD 303
Cold Outside (Mp3 Only), Carnathan	MP3SD 304

Service Award" was presented to Peg & Tom Giel for their contribution to the square dancing activity. In addition to all of their other activities over the years in square dancing, Peg & Tam have been the driving force behind getting the square dance adopted in Pennsylvania as the State Folk Dance. It is hailed that their bill will be adopted before the end of the year.

Bob & Dottie Elgin, Education Chairmen, had a full schedule of seminars for the dancers. Everything from computers to health hints, leadership, and sewing tips. The sewing room was again a center of activity with the tracing of patterns, videos and other materials available. There were also additional professional seminars for the callers. The organizers of the round dance program did a great job. There were two round dance rooms - both with wood floors - and a number of round dance teaches at all levels.

In addition to the good fellowship and fun that is part of any square dance activity, the After-Party on Friday evening, the traditional "Die Hard" on Saturday evening, and the Dangle Dance on Sunday morning all contributed to the wonderful memories everyone has of the 7th convention. If you missed it - don't miss the 8th convention.

We will be returning to the Raddison Hotel and Convention Center in Camp Hill, PA (site of earlier conventions) on August 10 and 11, 2001. There is a reduced registration fee of only \$12 per person until March 31, so sign up now! Registrar for the convention is: Bill Flick, 400 Pete's Way, Boothwyn, PA 19061; 610-358-2306; wcfjff@squaredance.net. You can also find information about the convention on the state web page: members.tripod.com/psrdf/convention.html or PAsquaredance.org

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WHAT'S AHEAD

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

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

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NATIONAL CONVENTIONS

U.S.A.

- Jun 27-30, 01 Anaheim, CA 50th NSDC
Jun 26-29, 02 St. Paul, MN 51st NSDC
Aug 21-24, 02 Boise, ID ^{USA}West
Jun 25-28, 03 Oklahoma City, OK 52nd NSDC

CANADA

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

AUSTRALIA

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

JANUARY

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

5-6 **TEXAS** - Texas State Federation of Square & Round Dancers, Hampton Inn and Suites Ballroom, Mesquite, Marvin & Helen Matus, 11025 Mandalay, Dallas TX 75228; 972-279-1522; mfmatus@aol.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

23-24 **TENNESSEE** - Smokeyland Winter Festival, Mills Auditorium, Gatlinburg. K Bower, G Shoemaker, A Tipton, Bev & Bob Casteel on Rounds. John Tipton - 865-688-3407

MARCH

10 **IDAHO** - ^{USA}West SD Convention Kickoff Dance, Boise Valley Square Dance Center, Boise. Nasser Shukayr calling and Bob Malthouse cueing. Art & Reita Musser, 9911 Barnsdale Dr, Boise ID 83704; 208-375-9857; avrmusser@msn.com

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; wasca2001@aol.com



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16-17 **TENNESSEE** - State of Franklin, Riverside Motor Lodge, Gatlinburg. K Lowe, R Fulkerson, V Ford, B Fox, Bev & Bob Casteel on rounds, lines w/J Owen. Ralph Fulkerson - 423-753-6667

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

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

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

28 **NEW YORK** - 2001 Clinton Festival, Clinton Central School, Clinton. C Austin, R Bates, R LEber, J O'Leary, E Midlin, D Randall. Paul & Barb Credle, 10687 French Rd, Remsen NY 13438; 315-831-3464

MAY

4-6 **NEVADA** - Silver State S&RD Festival, Reno Hilton, Reno. *Tony Oxendine, Jerry Story, Jerry Junk, Johnny Preston, Wally & Ione Wade, Milo Molitoris & Maryann Callahan.* Bob & Fran Young, 775-424-3232; bob_young@juno.com; www.greatbasin.net/~dancereno

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

10-2 **ONTARIO, CANADA** - Toronto & District S&RD Convention, Brock University, St Catharines. John & Roberta Wigglesworth, 109 Meadowbrook Dr, Milton ON L9T 2B7 CANADA; 905-878-2678; jrwrig@look.ca

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

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31-2 **TEXAS** - Texas State Federation SRD Festival, George R Brown Convention Center, Houston.
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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; bmperkins1@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** - 42nd 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

8-9 **IDAHO** - Idaho State SD Festival, Lake Hazel Middle School, Meridian. Al & Linda Shaw, 9676 Highlander Dr, Boise ID 83709. 208-362-7194;
ashaw@roundalab.org.

15-16 **WASHINGTON** - Washington State Square & Folk Dance Festival, Ocean Shores. Al & Pat Buford, PO Box 299, Dupont WA 98327-0299;
360-459-8709; albur@worldnet.att.net

27-30 **CALIFORNIA** - 50th National Square Dance Convention, Anaheim, CA. home.earthlink.net/~zebrow/NSDC_50th or write to: 50th NSDC, PO Box 1237, Lomita, CA 90717-5237

AUGUST

10-11 **PENNSYLVANIA** - Pennsylvania S&RD Convention, Radisson Hotel & Convention Center, Camp Hill. Bill Flick, 400 Pete's Way, Boothwyn PA 19061; 610-358-2306;
wcfj@squaredance.net;
PASquaredance.org

17-18 **MICHIGAN** - Michigan S&RD Convention, Amway Grand Center, Grand Rapids. Fred & Netty Wellman, 5831 Westminster Way, E Lansing MI 48823; 517-339-5096;
fnwellman@home.com

24-25 **ALABAMA** - Alabama State Convention, Belk Activity Center, Bowers Park, Tuscaloosa. Gene Russell, 256-381-1960;
Genejenny@aol.com. Fran Davis, 256-767-7946; straydeer@aol.com

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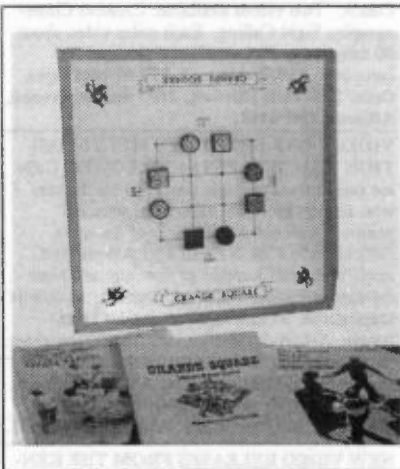
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