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A SQUARE DANCE FRIEND NEEDS OUR HELP

On December 22, 2000, Bill Crawford, Mr. Square Dance in the Mid-South, suffered a tragic home fire which resulted in a total loss of the home and most of its contents.

Bill, a square dancer for almost fifty years, has served the local and national square dance community in many ways. He was editor of the Memphis area newsletter, *Listen to the Caller*, for forty-five years and continues to serve as Editor Emeritus and Chairman of the first Mid-South Square and Round Dance Festival thirty-eight years ago. He served as the eighth president of the Greater Memphis Square and Round Dance Association. Bill continues to serve as "unofficial coffee maker" for many Memphis dance clubs and activities, as well as innumerable other ways both in the public eye and behind the scenes.

Bill served as a Legacy trustee, as Publicity Chairman of the 29th National Square Dance Convention, and on various committees for the 39th National Convention. In 1999, for the first time in memory, Bill missed a National Convention Publicity Breakfast, the 48th, because of declining health.

On January 8, the Memphis Callers Workshop sponsored a benefit dance which local dancers supported in style. Dancers and friends from the world over are encouraged to come to the aid of one of our own who has dedicated so much of his time and energy to our activity through the years.

Donations and correspondence can be mailed to Bill in care of Bill & Margie Terrell, 4774 McCrory Ave., Memphis, TN, 38122-1829. For additional information, visit the web site at www.MemphisSRD.com

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FROM THE MAIL ROOM



Thanks to ASD

Dear ASD:

Thanks for doing such a nice job of editing American SquareDance. My wife, Connie, and I are enjoying the magazine.

*Bob Barnabee
Grand Marais, MN*

Dear Louise:

We enjoy your "Country Kitchen" page very much. I say "we" as my husband and I share the cooking duties now that we are retired.

I am looking for a recipe that I believe was in the ASD mag at least a year ago. I thought I cut it out, but - can't find it. It is a recipe for Cream of Broccoli Soup. Can you help me?

Thank you for your help. Happy New Year to you and all the folks at ASD.

Sheila Hannan

Hi Sheila,

The Cream of Broccoli was in the November 99 issue of Northeast Square Dancer in Carole's Corner column. Just in case you're interested, we've attached the Cream of Cauliflower recipe from the November 99 ASD Country Kitchen column.

Both files are Adobe Acrobat files. If you do not have the program to read these files, please visit our web site at www.squaredance.us and click on the Adobe Acrobat button. Acrobat program can then be downloaded free of charge.

If we can help with more, please contact us again.

*Enjoy,
Louise*

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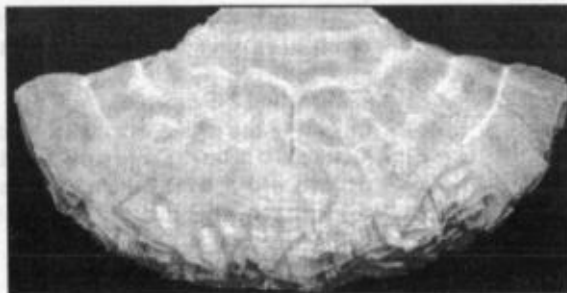
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Hi:

Just wanted you to know that we all thank you for carrying on with the publication of this fine magazine.

I was wondering if, in a future issue, you might publish the names of all who have received the "Silver Spur" award from the square dance society?

Thanks

*George Holser
Apts, CA*

Dear Editors:

Enclosed is my renewal to *American SquareDance* for another year.

Just a bit of trivia for you.

I became a subscriber to *American SquareDance* magazine for the

first time in September 1960 when Arvid Olson was the publisher and editor of the magazine and have renewed my subscription yearly ever since that time.

Calling square dances became my avocation in mid year of 1953 and the magazine was helpful in a career which included teaching new dancers, calling for several local area square dance clubs, being an officer in the now disbanded Chicago Area Callers Association, Illinois Square Dance Callers Association and a member of CALLERLAB since 1976.

As I approach my 89th birthday, my calling is limited to conducting the Senior Square Dance Program for the

Oak Lawn Park District that began 25 years ago and conducting square dance "one-nighters" for a variety of organizations and churches.

Best wishes for a healthy and prosperous New Year.

*Marvin Labahn
Chicago Ridge, IL*

Dear ASD:

My wife and I visit the U.S.A. every year and I would like to say how much we enjoy visiting, calling and dancing at different clubs. We have been to a National (San Antonio - and what a ball we had there) and a state convention.

What impresses us is the hospitality, warmth and real fun extended to us. May we take this opportunity of wishing all our American friends a healthy and wonderful New Year.

Our itinerary next June will be arriving San Francisco 18 June; 22 driving to Los Angeles; 22-25 stopping in Monterey, Santa Barbara etc; 26-27 Beverly Hills; 28 fly to Scottsdale leaving 3 July.

We would like to visit as many clubs as possible before we finish our vacation in Las Vegas. We know about the National Convention at Anaheim and are not sure which clubs will be open, hence this letter.

So to all of you out there, please get in touch at 18 Vine Street, Kersal, Salford Ct., Manchester M7 3PG, England. We have e-mail also: rt2@11feb01.fsnet.co.uk.

Would also like to say many thanks for the pleasure your magazine has given us over the past ten years.

Best wishes,

*Ronnie & Reva Tavriger
Salford England*

Dear Ed & Pat:

We've always loved the magazine and look forward to it every month. It's great.

We have a question and hope you can help us. Can you tell us the difference between a State Convention, a Festival and a Jamboree?

Is it in the caller - as far as hiring "National" Callers. There must be a difference, we just don't know what. I hate to admit that after dancing 27 years!

Please write me.

Thank you very much.

Sincerely

*Evelyn & Novis Franklin
Morton, IL*

Editors note: In all reality, there may not be too much difference.

A Convention, wether state or national, normally runs for two or more days. Festivals and Jamborees tend to be single day events. All three types feature several callers and cuers.

The longer the event the more callers, cuers and in many cases vendors. Also the longer events feature various types of dancing including contra, country western, etc. Convetnions tend to also include after parties or extended dance hours.

But as we said at the beginning, there are no hard and fast rules as to what classifies or occurs at each type. So don't let the name alone guide you to selecting a special dance event. Check the program details.

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ASD NEWS

Berea Children's Home Fund Raiser

Northeastern Ohio Square Dancers again opened their hearts on January 7 at a dance for the benefit of the Berea Ohio Children's Home. Over 34 squares



Judy & Bob Cadman, Sylvia & Ray Miller, and Bev & Tom Rudebock

of dancers contributed \$3,607.25. There were two halls for dancing. The main hall featured plus square dancing with rounds and line dancing and the other hall featured Advanced, DBD, and Challenge Squares.

The first Charity Dance was held in 1982. Since that time over \$34,355.00 has been donated to the Children's Home.

The Berea Children's Home and Family Services is a non profit charitable corporation offering residential foster care programs, counseling and parent education programs for

abused and neglected children. This past year they provided assistance for

9000 children in 23 counties. The Berea Children's Home has a covenant relationship with the United Methodist Church.

The money was raised through a combination of admissions, split pot, chinese auction, silent auction and a "Caller for a Dollar" raffle conducted by Bob Cadman of Mineral Ridge, Ohio. Area merchants and dancers generously donated the many door prizes and auction items.

Callers and cuers donating their talents were: Danny Beck, Norwalk; George Bickis, Canton; Janet Brazil, Burton; Hank Butler, Brecksville; Bob & Judy Cadman, Mineral Ridge; Max Coletta, Hartville; Doug & Karen Haiflich, Ravenna; Dennis Kalal, Parma; Ray Marsch and Ray Miller, Middlefield; Skip Reuschman, Mogadore; Tom Rudebock, Leetonia; Tom Strickland, Kipton; Al Wolff, Brunswick; and Mack Yokum, Chardon.



*Front L to R; Barb Kalal, Dennis Kalal, Judy Cadman, George Bickis, Sharon Bickis, Karen Haiflich, Doug Haiflich, Mack Yokum, Skip Reuschman, Cheryl Reuschman and Al Wolff.
Back L to R; Bob Cadman, Ray Miller, Hank Butler, Tom Rudebock and Bev Rudebock.*

In addition to the callers and cuers there were many clubs and individuals



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who assisted in selling the tickets and conducting the auctions. All dancers helped with refreshments by donating a plate of cookies with many cookies being sent to the Children's Home.

The coordinating committee was callers Bob Cadman, Ray Miller, and Tom Rudebock.

Charity Dance 2002 will be held January 6, 2002 at the Berea High School, Berea, Ohio

*Tom Rudebock
Lettonia, OH*

North Carolina Convention

Approximately 140 callers, cuers, and dancers attended the annual Fall Dance of the North Carolina Folk, Round, and Square Dance Federation at the Salisbury (NC) Civic Center November 18. Some 35 clubs throughout the Tar Heel state were represented at the quarterly dance. Six hours were devoted to mainstream and plus square dancing, round dancing, and lines. The host club Cardinal Squares of Salisbury provided free soft drinks and distributed bags containing

American SquareDance, March 2001

promotional brochures, letter openers, pens, etc. to dancers.

A highlight of the dance was the presentation of a check by past President Bill Grindel to support hospices across the state. Bill and his wife Moe served as chairman of the Hospice Committee. Accepting this check was Audrey Belk, hospice director in Rowan County. North Carolina dancers have been raising money for the state's hospices since 1991. Observing that she "had never seen any group having so much fun," Audrey declared, "I may decide to join the Cardinal Squares and learn to square dance."

Other awards presented by President Bill Stewart were the Hall of Fame plaque to Nora Hall, a cuer from Hamlet, and the Golden Slipper plaque to Al and Margaret Stewart, state publicity chairman from Greensboro. Both these awards are presented annually. The Spinning Moors of Mooresville were recognized as the club having the highest attendance as well as the highest percentage of

members present at the dance.

Federation officers in 2000 were re-elected for a second term in 2001. They are: Bill and Flossie Stewart of Hendersonville, president; Latrelle Batten of High Point, vice-president; Linda and Jack Cauble of Salisbury, secretary; and George and Joyce Jackson of Pleasant Garden, treasurer.

Lesley Green, who co-chairs the State Convention Committee with wife Debbie, announced that the 12th state convention will be held August 17-18, 2001 in Raleigh. An effort is being made to promote the convention through visitation of clubs from Wilmington to Asheville and by selling more advance tickets. For the first time in 2001, a ribbon will be used as evidence of advance payment in lieu of a paper ticket. On both nights dances will end at 10:30pm, with after-parties ending around 11pm, a change from previous conventions. No rental fee for the use of hotel ballrooms for dancing will be charged if 105 rooms are booked in advance of the convention.

Janie Roberson, co-chairman of the Promotional Committee with husband and caller Jimmy, reported that this committee is continuing efforts to obtain approval of a square dance promotional brochure to be placed in the state's seven welcome centers. The Federation Council accepted the Happy Squares of Mount Airy as a new Federation member.

The Spring, 2001 Federation dance was held for the 36th consecutive year at the Shelby City Park February 17 with the Wagon Wheelers as host club. A new feature of this event will be holding an educational seminar for new club officers.

*Al Stewart
Greensboro NC*

Helen Spencer

Helen Spencer was an accountant for 33 years and a court reporter for several years, but another achievement eclipses both of these. The 50+ dancer from Asheboro, NC has held every office in the Smiling Squares, an Asheboro club, at least twice. The same can be said for her service to the Piedmont Dancers Association, a group composed of 20 clubs in the Triad area. In November, 2000, she was re-elected secretary-treasurer of Smiling Squares. She is also an active member of the Asheboro-based Randolph Squares.

Helen Spencer of Asheboro, NC was honored for her "dedication to square dancing" recently. She is shown here in a dress



she recalls buying at the 1992 national convention in Cincinnati.

Helen began square dancing in 1974, a year following her husband's death. Shortly thereafter she began writing news describing Smiling Squares activities for the PROM-ENADE, a quarterly publication of the Folk, Round, and Square Dance Federation of North Carolina. During the past quarter-century her page describing this club's activities has appeared in every issue of PROM-ENADE except two. She missed one issue because of her hospitalization and another because of a Postal Service snafu. Helen concludes each of

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her reports with the admonition "Remember: KEEP SMILING!" - advice she herself follows.

Each October the Smiling Squares prepares and sells pizzas as a fund-raising activity at the Fall Festival in Asheboro. Not surprisingly, Helen is always an active participant in this event.

The Asheboro native has attended several Tar Heel state conventions as



Sherri Jones of Raleigh, wife of caller Greg Jones, is shown registering for the Fall, 2000 dance in Salisbury, NC. The smiling couple at the registration table are Tommy and Margaret Owen, treasurer of the Cardinal Squares, the host club for this dance.

well as two national conventions - Cincinnati (1992) and Charlotte (1998).

In addition she has attended numerous quarterly Federation dances. Except for one year Helen has been without a regular partner. However, that has not been a problem for her because of her friendliness and dancing competence. What she likes best about square dancing is the camaraderie

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and enthusiasm of most dancers.

In December P.D.A. Vice-President Latrelle Batten presented Helen with a plaque honoring her for "her years of dedication to square dancing in our area and the state of North Carolina." Latrelle has held three of the P.D.A.'s four offices and was the prime mover behind the association's successful Christmas dance last December (2000).

Throughout her life this amiable lady has lived in only two houses - her birthplace and her current residence.



Bill Grindel, Hospice Committee chairman, presents a check to support hospices throughout North Carolina to Audrey Belk, Director of Hospice in Rowan County, at the Fall, 2000 dance in Salisbury.

The two houses are just over one mile apart near the business district of Asheboro. She graduated from a college in neighboring Greensboro with a degree in business.

Helen has two sons - Jack, a Superior Court judge in nearby Burlington, and Joe, a U.S. Air pilot who lives in Asheboro. Three of her four grandchildren are married, and the fourth is 11 years of age.

*Al Stewart
Greensboro, NC*

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LLOYD SHAW: AMERICAN DANCE PIONEER - PART 1

by Diane Ortner

Many people have heard the name Lloyd Shaw and know that — somehow or other — he was related to the rebirth of interest in the American folk dance, square dance. Others know that Lloyd Shaw was an educator, the superintendent of Cheyenne Mountain School in Colorado Springs, Colorado, from 1916 to 1952. What relationship did these two aspects of his life have to each other?

Lloyd Shaw's philosophy embraced the total education of the child, and he looked for ideas that would actively involve children in learning. He incorporated special events in his curriculum that would meet the immediate needs of the children and that emphasized his continuing desire to relate children's lives to their environment and heritage.

A nature sanctuary and outdoor theater across from the school provided the setting for making nature study a part of the curriculum. When he discovered an interesting natural event occurring, Dr. Shaw might descend on the appropriate classroom and take them out of the school and up the hill. One year he discovered that some cedar waxwings in his yard had become inebriated - evidently the result of eating fermented apples. The second graders immediately went up the hill for a lecture on temperance. Each spring, the first child to find a wild anemone in bloom would race to the

Shaws' home to receive the prize of a copy of Dr. Shaw's "Nature Notes."

The school leased a ski lodge and also had a cabin which belonged to the student body. The latter was reached by hiking a mile from the school, 360 steps up beside Seven Falls, and a three-mile trail crossing Cheyenne Creek thirteen times over bridges consisting of single logs. Returning home was an adventure! Dena Fresh, a Cheyenne student and later a major round dance choreographer, recalled those hikes back down the canyon at night: "Every kid was requested by Pappy to hang a white hanky somewhere on his "backside" to guide the person behind him in the descent. It was almost always pitch black. . . We took hold of hands and helped each other. . . It was scary and dangerous and fun! Only a foolish kid would do something to prevent him from going. . . ." Students became a part of the project by carrying lumber up the trail and building a bunk room addition to the cabin.

The second lodge, at Divide, was used for weekend ski trips. No ski lifts or other facilities were in existence then, so the children learned the mountain touring technique of skiing, and also, they learned to snowshoe. Sometimes they would ski by moonlight. Lloyd Shaw's daughter, Doli Shaw Obee, described such nighttime skiing adventures:

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"You can't imagine how cold it is at Divide in January - how the snow crackles under your skis. We'd come to the head of a wide valley and looked down. There would be dark splotches against the snow, and you didn't know whether they simply represented shadows - or logs or bare spots. One of the better skiers would take off and then we'd follow when we saw it was all clear."² Bus trips were also taken to other skiing areas.

In addition to using the cabins, the school owned six or eight umbrella tents, and each fall and spring, two camping trips were undertaken - two for the boys and two for the girls. During these trips, the children learned the botanical and biological names of the flowers, birds, bushes, trees, and animals that were native to the Pike's Peak area. After their return, the study was carried on in the classroom.

Lloyd Shaw felt that children needed to be challenged by activities that included elements of excitement and even dangers. At one time, a glider was acquired. After experimentation with various methods of getting it airborne, the best turned out to be to

take it to a mesa, fasten it to a Model A, pile the Model A with riders, race the car (towing the glider) to the edge of the mesa, and then release it to launch the glider over the edge of the mesa. Shaw also took advantage of the children's natural interests. When some students had stripped down Model A's to a bare engine, frame and seat, and were making the school parking lot a hazard, he removed the noon-time danger by organizing the "Five Dollar Ford Club." The club held after school meetings, veering up and down and across the hills near the school. When yo-yos were the rage, Dr. Shaw held a yo-yo contest for which the grand prize was a giant yo-yo made by the manual training teacher. The winner, John Love, later Governor of Colorado, found the perfect place to use the prize; he stood at the balcony of the stairwell and let his yo-yo wind down two full stories.

1 Dena Fresh, Personal communication, September, 1976.

2 Doli Obee, Personal communication, September, 1976.

Continued next month



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CONTRA CORNERS

DON WARD



Square and Contra dancers in Southern California were saddened by the passing of Bob Walker, January 25. Bobs commitment to the Contra Dance community was without reserve. Even in failing health he managed to call one more dance week after week in Anaheim, California.

Bob has long been one of the areas most dedicated Contra supporters and callers for several decades. He actively served in various offices of the Southern California Contra Callers Association in addition to contributing his talents to the production of the Contra video tape with Mike Seastrom.

Our sympathy goes to his wife Rita. The Walkers were not just dance associates but personal friends and Shirley and I will miss his enthusiasm for Contra Dancing and his warm friendship.

For those who wish to express words of kindness, cards can be set to Rita

Walker, 111 N. Orange Apt 202, Brea, CA 92826.

Looking ahead to California Contra activities in May is the annual Sprung Floor Festival in Santa Barbara. May 26 and 27 will be devoted to contras and more contras with live music and of course at the wonderful sprung floor Carrillo Ballroom. I'll have the caller line up shortly so keep watching for it.

Be sure to send information about your Contra programs to me at; dward@loop.com.

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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ACA VIEWPOINT



PATRICK J. DEMERATH

Are You One of the New Breed of Creative Callers?

"Doom-saying" callers fall victim to an insidious problem, the self-fulfilling prophecy. Have you ever heard? "You should have been around in the sixties and seventies when square dancing was really something. I don't think there will be square dancing for too many years to come." In comments like these we hear the death knell of square dancing. I know callers who believed this prediction and just went away. For those people who kept forecasting the death of square dancing, it soon died. They fell victim to an insidious problem - the self-fulfilling prophecy. Square Dancing died for them because they believed that square dancing was dying. Worse yet, some of these doom-saying callers took others with them out of square dancing.

Nearly as bad, these "doom-saying" callers got in the way of "new-breed creative" callers. Square dancing is full of "new-breed creative" callers who have an uncompromising hope and optimism for a resurgence to a dynamic, viable and growing square dancing activity. It is easy to predict doom. "New-breed creative" callers do not need nor want to hear it. **One caller willing to do something positive and creative can take a lot of fence sitters**

with him or her. In these days of declining square dancing membership, the old saying about lighting a candle rather than cursing the darkness was never truer.

If "new-breed creative" callers had listened to the doom-saying, callers and organizations, they would have never tried any of the things that have worked and are working now in recruiting, retaining and retrieving square dancers. Actions such as: community demonstrations, church demonstrations, frequent telephone calls to club members to remind them of the weekly club dance and club-supported new dancers dances are positively contributing to a positive resurgence in square dancing.

Some of the initiatives tried during the past 25 years have failed, providing some with opportunities to say "We told you so," or "we tried that before and it didn't work." Having tried something a few years back or earlier doesn't free us from the responsibility to modify it and try it again or to try something creative. If we learned from things that didn't work and learned from the things that did work, our beloved square dancing activity is stronger for the ones that worked. Let's take the lessons we



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learned from the bad times in our recent past, set them aside in the archives, and move on. Many of the "new-breed creative" callers should ask the "doom-saying" callers to do them a big favor, "Keep the ideas, assistance and good memories coming, but keep the pessimism to yourselves."

Being a "new breed creative" caller is a state of mind. It is not how long a person has called that makes a "new breed creative" caller. "New breed creative" callers are a pretty diverse lot. We have some who have been calling for less than a year, and we have some who have been involved for over 35 years. The "new breed creative" caller title has more to do with the flexibility of the mind and willingness to adapt and change than with anything else.

It is time at the beginning of this great new century to realize that things will never be the same as they were before. They generally aren't. They can't be the same. The only constant is

change, and square dancing is changing. This is a fact, and we can safely stop arguing about whether square dancing should or could change. It has. It will. Let's do each other and square dancing a favor. Become a "new breed creative caller" and get busy helping to make changes happen in a positive way.

If your reason is to be part of the solution rather than part of the problem, welcome to the ranks of the "new breed creative" callers. Get involved with your clubs, dancers associations and callers associations and let us hear something like this: "This reminds me something of the good old days. Square dancing was fun, but I really appreciate your positive optimism of the future as well as what we are trying to do now, need any help?" **A caller's positive participation can make all the difference. Now as callers, let's all get busy and do the right things to move forward together.**

EASY LEVEL

BOB HOWELL



Henry Garfath of Winchester, England continues to send me great materials for one-night-stand and easy-level dances. I had mentioned to him that I liked solo circle dances. He wrote right back to me that the following one has become a firm favourite with the dancers at (a local dance area) Durley. He states that "it is a version of San Antonio Stroll, but can't remember where I acquired it, but I've found it goes really well to its eponym as recorded by Tanya Tucker. I came across the track on a CD called "the Most Awesome Line Dancing Album 3" (rather like "the ultimate weapon mark II" I suppose!) MFP 7243 4 99422 2 6".

SAN ANTONIO STROLL

Formation: Single File Circle, all facing LOD.

Music: Listed above

Routine:

- 4 Vine L, swing R in front.
- 4 Vine R, swing L in front.
- 8 Balance L & R (L touch R, R touch L); REPEAT.
- 8 Walk forward L, R, L & kick R; backup R, L, R & touch L.
- 8 Four forward two-steps (L-R-L, R-L-R; repeat).

Although this is the way we do it at Durley, one of the merits of the dance is that it can also be danced as couples or in larger groups (same sex or mixed) as "Ten Pretty Girls".

Please check your label.

**If the word FINAL is on your label,
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**If you have not renewed,
it's time to do it now!**

A handy renewal form is on page 88.

I receive so many requests for mixer activities, especially for weddings and rehearsal dinners.

Here is an old timer that is fool-proof. It is referred to as a - - -

PAUL JONES

Formation: A single circle of couples, all facing the center, with the lady on the gents right

Music: Oh Dem Golden Slippers. Kentucky Dance Foundation
(Golden Slippers) FDCD-019

Routine:

Everybody out on the floor.

All join hands and form a big circle.

Everybody circle to your left (once around).

Now everybody circle to the right (once around).

Everybody meet in the center of the hall (still holding hands, couples meet in the center of hall from both sides).

And all the way back to the wall.

Let's once again meet in the center of the hall. And all the way back, clear to the wall.

Dance with the lady on your left.

Everybody dance . . . All promenade in couples 'round the hall (once around).

Promenade four abreast (once around).

All join hands and circle four hands 'round.

Circle left . . . Circle right (once around).

Swing the girl behind you. And everybody dance.

Form a circle, ladies inside facing the outside.

Gents outside facing the inside.

Everybody circle to your right (once around).

Now everybody circle to your left (once around).

Grab a pretty girl and everybody dance.

All the ladies on the left hand side of the hall.

All the gents on the right hand side of the hall.

Now everybody forward to the middle.

And all the way back to the wall.

Forward again and all the way 'cross the hall.

Ladies turn 'round and face the wall.

Hurry up boys and don't be slow.

Grab a (your) gal and away you go . . . Everybody dance.

"Whatcha waitin' on?"

Note: Couples may promenade around the hall between each break on the command "Everybody Dance".

Following is an old time square dance that is as good today as it was back in the mid-century years. It is called the . . .

CROOKED STOVEPIPE

Formation: Square

Music: Crooked Stovepipe. Kentucky Dance Foundation CD. FDCD-020

Routine:

THE FIGURE

Music: Directions

A1

1-4 Top two ladies forward and back

5-8 Same ladies swing in center

A2

1-4 As they swing, others do six-hands-round

5-8 All return to partners and swing

B1

1-8 All promenade partners to places

CHORUS

A1

1-4 Do-si-do corners

5-8 Do-si-do partners

A2

1-4 Allemande corners

5-8 Allemande-right partners

B1

1-8 Swing partners

B2

1-8 Promenade partners



St. Patrick's Day

THE CALL

Music: Calls

A1

1-4 The two top women forward and back

5-8 Forward again and swing in center while -

A2

1-4 Others six-hands-around

5-8 Now all run home and swing your own, swing her up and down, and

B1

1-8 Promenade your partners. Promenade her home.

CHORUS

A1

1-4 Now do-si-do your corners all

5-8 And now the same your partners all

A2

1-4 Allemande-left your corners all.

5-8 Now allemande-right your partners

B1

1-8 Swing your partners up and down, swing her upside down

B2

1-8 Now promenade your partners, promenade around. You promenade your partner, promenade her home

REPEAT FIGURE THREE MORE
TIMES

(Side women, top men, then side men)



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And what would a March issue of the *American SquareDance* magazine be without something a little bit Irish? I believe that Don Armstrong wrote the following contra, but I had a friend years ago at Ohio State by the name of Michael Riley and you don't have to guess what his heritage was. The Kentucky Dance Foundation has just released a CD of Sleepy Marlin's wonderful fiddling and I have been using it with ...

RILEY'S REEL

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

Music: Paddy On The Turnpike. KDF SM002 #6

Routine:

- A1 Actives down the outside, below two and come into the center.
Come up the center and cast off with the one below.
- A2 With the couple above, Right & Left Thru Right and Left back.
- B1 In long lines go forward & back with the lady on the right dosado.
- B2 Across from you, slow square thru. ■

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Spring is just around the corner and it is time to get out and enjoy dancing. The competitions are being planned. You might like to consider entering or just going and watching. Most competitions have seminars on dances and styling. The people you meet are friendly and very helpful. With just a little effort "You Can Fly".

YOU CAN FLY

David Pytka and David McDonagh

Description: 2-Wall, 32 Count Level: Intermediate Line Dance

Music: Born To Fly- by Sara Evans

Counts Step Description

7&8 Step right with right, step left next to right, step right with right

1-8 Walk Forward Right & Left, Step-Lock-Step, Side, Touch, Right Side Shuffle

1-2 Walk forward on right, walk forward on left

3&4 Step right forward, step left behind right (locking), step right forward

5-6 Step left with left, touch right toe next to left

9-16 Left Rock Back, Left 1/2 Turn Right Shuffle, Heel Switches, Quick Right Heel-Ball-Cross

9-10 Rock back on left, recover on right

11&12 Shuffle left, right, left making 1/2 turn right

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13&14 Tap right heel forward, step right next to left, tap left heel forward

&15&16 Step left next to right, tap right heel forward, step right next to left, cross left over right

17-24 1/2 Right Monterey Turn, Rock-Step-Cross, Brush Hitch Stomp, 1/4 Turn Left Heel Bounces

17-18 Point right to right, pivot 1/2 turn right and step together right

19&20 Rock left to left, recover on right, cross left over right

21&22 Brush right forward, hitch right leg, stomp right forward

&23 Lift heels up & turning 1/8 turn left, drop heels

&24 Lift heels up & turning 1/8 turn left, drop heels (weight ends on right)

25-32 Point Left & Right, 1/4 Turn Right Sailor Shuffle, Step-Lock-Step, 1/2 Turn Left Paddle Turn

25&26 Point left to left, step left next to right, point right to right

27&28 Cross right behind left, step left to left making 1/4 turn right, step right slightly forward and right

29&30 Step left forward, step right behind left (locking), step left forward

&31 Hitch right leg, pivot 1/4 turn left on ball of left and touch right to right side

&32 Hitch right leg, pivot 1/4 turn left on ball of left and touch right to right side.

START AGAIN AND ENJOY!

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Selling square and round dancing is a way of life with us. We usually turn several conversations during a given day into a "soft sell" pitch for square and round dancing. Some people talk about the weather; we talk about how much fun we had square and round dancing last night. When people talk about the weather we usually turn the weather subject into "What happened to us during the last snow storm when we were out dancing."

When I go to the local clinic to see our family doctor, I usually bring square and round dancing into the picture. I visited him last month because of stiffness in my right knee and having difficulty getting out of bed, etc. I expected the worse thinking it might be a blood clot or an aneurysm. After about five minutes of checking out my legs and asking me to give details of my experiences not getting around easily, the doctor said, "You have a mild case of arthritis in your knees. I immediately asked, "Does this mean my square and round dancing is going to be extremely limited. He said no - not for a few more years, anyway. He said we have some medicine that you should take once a day for 30 days and you should feel better and the swelling in your knee should go down considerably.

He was right again. Anyway the reason for me writing about my recent visit to the doctor was to show you how I got square and round dancing into the con-

versation. I did it with the receptionist out front and I did it with the doctor's nurse and then with the doctor, himself. That day three people learned that I square and round dance and that I really enjoy doing it. To make a long story short, the doctor said you do not have a circulation problem in your legs; you have a very strong pulse in your feet, probably from all that dancing you do. The arthritis problem is something that comes with age and, especially, if your parents had arthritis. He said that there is no cure for arthritis but we can somewhat control it so you can live a normal life. The medicine worked too.

During the deer gun season, up at the log cabin, I managed to get square and round dancing into the conversation several times with my two nephews and my youngest son.

Last week Carolyn told me to pick up a gallon of milk while I was in town. I went to the local supermarket and ran into a guy who worked for me 15-20 years ago when I was building houses. His wife was with him too. They were square dancers at one time and dropped out for reasons unknown to me. We exchanged greetings (yellow rock for Fran, etc.) and started small talking. I found out that he had recently retired. I said, "Great, I am old enough to retire but just haven't had time to give it much thought. Now you can get back into square dancing since you now have lots of time on your hands, ha ha."

Steve said "maybe, just maybe we will give it a whirl." His wife said, "I don't know - my legs have been giving me a lot of trouble lately." I said, "The exercise will probably make your legs feel good again - our next dance is this Friday night. We dance at the Jefferson Elementary School on the south side of town - 8:00 - 10:30pm. Why don't you give me your address so I can send you the *Chit-Chat* for a year. That way you will know when and where all of the dances are for the next 12 months." She promptly gave me their address. I said, "I got to get some milk before I forget why I came here - you know, a senior moment; we will see you Friday night." Steve commented as he was walking away, "we may surprise you and see you Friday night at the dance."

When I got home I quickly put a copy of the *Chit-Chat*, the official square and round dance publication for the Central Wisconsin Square & Round Dance Association, in the mail with a little note that said: "Hi Steve & Fran, hope to see you Friday night. If you think you need a refresher course, call Steve G. - he has a new dancer program going on right now that is almost ready for graduation. You will be amazed how much you still remember about the calls of square dancing. Bernie & Carolyn."

Now for some background information about Steve & Fran. They started square dancing about 15 years ago with our club. They came to the first dance of our new dancer program back then as a direct result of our club's advertising with the "Welcome Wagon" program. I know because we were president of the club back then. They were new in town and were looking for things

to do and a place to make new friends. When they walked into the dance area with no escort, I knew they were true walk-ins that came as a direct result of our advertising efforts. We walked up to them, introduced ourselves, etc. They danced with us for about 10 years and then moved back to Illinois for reasons I don't remember. We lost contact with them for all this time until the time we ran into each other at the supermarket last week. Will they get back into square dancing? I think so. I will let you know next month in this column.

As you can see (read) I manage to get a sales pitch about the benefits of square and round dancing to at least one person every day. You can too!!!! How? Just make it a priority - even consider tying a string around your right thumb to remind you to talk to someone today about the benefits of square dancing. Yes, one on one is the most effective marketing effort and it is the selling phase. Do you remember the other three phases? Advertising, public relations and publicity can make the phone ring, but only you and I can do the actual selling. And, as a closing thought, good salespersons are not born with the talent to sell; they learned how along the exciting trail of life plus a little book learning. You, too, can learn to be a great salesperson!!!!

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.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



INTERNET CHOREO

Starting this month, I am going to bring a review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me at Frank@sdcaller.net

This month I have selected a site that contains several tools that can be useful for a caller. It is Vic and Debbie Ceder's Home Page. The URL is www.ceder.net and is maintained by Vic Ceder.

In the choreography section, there are three links to choose from. The first is a Choreo Database, which includes singing call figures from Basics thru C3B. Also included in this section are Stir the Bucket (Rotates) from Basics thru A1. Any caller that would like to contribute choreo in these areas can do so by submitting their sequences to the site.

The second area of choreo is called Short Sequences. These sequences range from Mainstream thru C3A. The first line or lines of the sequence are used as the opener, followed by a line or lines of possible get outs. These are used just like the Module caller uses different modules to create variety. The permutations translate into many thousands of possible dance sequences.

The third section is titled Find Get Outs. This page is set up so you can find a particular get out from a particular

FASR. You set up the 'checkers' on the screen the way the dancers would be facing, and then the program will generate possible get outs for you.

Also on the site are the definitions of calls, in English, German, and Swedish, as well as lists for all the dance programs.

CALLERLINK

Australian Callers' Federation

www.aussiecallers.org.au/

New to the review section this month is this newsletter from the Australian Callers' Federation.

David Cox reflects back on his nearly 25 years of calling, and the different methods of calling that he has used. These have included Mental Image; Modules; Cue Cards; and Sight Calling.

A very nice article submitted by Brian Hotchkies is written about Modules and the acronym FASR, which stands for Formation, Arrangement, Sequence, and Relationship. Also included are some special FASR's to a caller, which are the Zero Box, Zero Line, Corner Line, Right Hand Lady Line, and the Opposite Line.

For those of you callers that walk into a hall and don't know how to sound it, you can read several pages by Bob Bugash on the equipment and how it

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affects the sound in the hall.

Several examples of unsymmetrical routines are given, using up-front and during the dance routines. Up front is where you designate a particular dancer or dancers to do something, while designating a dancer or dancers in the middle of the sequence to do something is considered during the routine.

CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a look at the thought process involved in planning a tip using non-standard formations and arrangements. The first example is to incorporate same gendered Ferris Wheel, Girls in the middle to Square Thru 3, and the Boys Courtesy Turning the Girls. The second example involves the calls Single Hinge, Fan the Top, using the two together, and ending the sequence with a Right and Left Grand.

In the **Mainstream 49 (Basic)** and **Mainstream** programs, the following

American SquareDance, March 2001

calls and sequences are featured: Allemande Thar; and Split Circulate (the Mainstream Emphasis call). Also included is some choreo using Zoom and Trade, and experimental call written by Daryl Clendenin. For the Plus Program, 3/4 Tag the Line (the Plus Emphasis call) is the featured call. Also included are some Plus sequences for dancing the Plus program. For those calling **Advanced**, Cast a Shadow from 3 & 1 Lines, and Double Down (the Advanced Quarterly selection) are the featured calls, as well as some sequences dancing the A-2 program featuring As Couples Peel the Top and Peel and Trail.

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.

In this month's article in *Dancing Contra*, by Don Ward, Don shares his thoughts on how he programs a dance when he expects to have new dancers who have never

square danced, much less Contra.

In the Workshop ideas section this month, John looks at some simple concepts in the sight resolution process, and what a caller needs to do to resolve the square. Included are some easy to remember get-outs from particular formations. Also included are some more sequences using the Advanced Quarterly call, Double Down, as well as Curlique, a call used several years ago.

The **Basic Program** (Mainstream 49) call featured is Ferris Wheel. Spin Chain Thru is the **Mainstream Program** call of the month. This month for the **Plus Program** John explores the call Relay the Deucey, from assorted dancer arrangements.

The **Advanced and Challenge Supplement** includes: Turn and Deal; Switch to an Hourglass; and Cross Your Neighbor.

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

tfguild@capital.net

Timing and music are elements closely related in a caller's toolbox, and a report written by Jim Mayo, Walt Cole, Dick Leger, and Decko Deck from the past is included. Some of the terms that all callers need to be aware of are: tempo; hand availability; surprises; choreographic familiarity; habit and anticipation; environmental influences; lead time; early or late command delivery (and consequences); clipped timing; dancer training; how music and commands relate; metering of command words; prompting; as well as several others.

Margaret Cox, the "other half" of Caller Martin Cox of Quebec, continues her very interesting article on the most important piece of equipment a caller

owns - their voice. She discusses the following items and how they can affect your voice - Eat, Drink, and be Merry.

In an excerpt from the presentation John Charman and Wendy VanderMeulen made on a panel at the Baltimore National Convention addressing teaching beginners, they continue with some examples of some mixers that they use in a square dance evening.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Spin a Little (John Charman), a Centers In/Centers Out workshop (Warren Berquam), Lead Right (also from Warren), and the Pot-pourri section using the call Trade the Wave, and the fraction 1 1/2.

This month I have selected the first site that I used for information. The URL is www.dosado.com and was originated by Rob French, and is now maintained by Bill Heyman.

For the caller's interest, the following links are included: Caller listings (Callers can list their name and calling information for free); Caller school scholarships available; Books and materials for sale; Note services online; Tape services and record dealers; Sound systems; Record producers; Choreography; Choreography software; Newsgroups online; Caller's Colleges; Program lists and definitions; and many other links to square dance related subjects.

Do you publish a note service?

Would like it mentioned here?

**Please send it to: 1720 W. Arrow
Highway #83, Upland, CA 91786.
Thanks, Frank.**

FROM THE HIP

LARRY COLE



Mercy, am I ready for spring to come, let's replace the white snow with green grass. I want to put away the snow blower, get out the lawn mower and wait for the snowbird dancers to come home. There, I feel better for just saying it.

What with spring in the air and summer just around the corner, it is time to be thinking about caller schools. We all need to brush up our skills, every so often, and a caller school is a great way to get refreshed. Many schools are available for you to chose from. There is a school just right for you whether you are a novice, seasoned veteran or somewhere in between. Many clubs assist their callers with tuition, travel expense and other costs. This is a great way to honor your caller and help your club at the same time. Scholarships are also available in various forms. I urge you to check out what is offered for extended education and seriously consider going to a school. You will be glad you did.

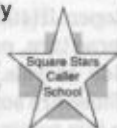
Another thing to think about this time of year is the summer break that some square dance clubs take. Many will shut down during the June, July and August months. Some will have picnics, demos and weekend camping activities. However, a lot will have no contact with members for these ninety

days. How many dancers, both long time club members and new dancers, will be lost over this summer break? New dancers are the most affected by this period of non-structured dancing. For them dancing at the club dance felt warm and safe, they danced on club night and visited with those members they met as angels when they were learning. Now, they are expected to dance in demos in front of countless strangers, that is scary as a new dancer. No more warm and fuzzy club dances to visit. They are invited to a club picnic at Joe and Mary's house. But that doesn't help, they don't even know Joe and Mary, so there are no good feelings here only more fear of the unknown. I think you can see where this is going. Summer breaks are great and can be good club fun. However, please plan your summer activities with the new dancers in mind.

Happy dancing and be kind to everyone.

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

Larry may be contacted at
765-384-7089 or E-mail
LColeSDC@AOL.com
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Take a  at what is just released...

I Ain't So Bad

Phase IV - 2 Step/Jive - WB GWB 0514
Just A Gigolo/I Ain't Got Nobody by
David Lee Roth - C & E Renauld. Good
music to this cute routine fits the mu-
sic to a "t". Time on record is 4:11 and
should be played at 46.

Ain't That Jive

Phase IV+2 (Jitterbug Kicks & Cont.
Chasse) - Jive - Ain't That A Shame Coll
6050 by Fats Domino - R & B Bond.
Great music, slow jive, has cross points,
2 slow touches w/ leg crawls, fallaways,
rock the boat, Spanish arms, contin-
uous chasse. We like this one very much.

I'm In Love Again

Phase II+1 (Susie Q) - 2 Step - Coll 6050
flip of Ain't That a Shame by Fats
Domino - R & B Bond. This is 2 for one,
both sides of this record are good ma-
terial. Part A has scoots, broken
box, wrap, unwrap, wheel.

It's Impossible

Phase IV - Foxtrot - DAL P-6113 or
Roper JH409A - O & K Holt. Open re-
verse turn, outside check to quick out-
side swivels, outside change to semi.
These are some of the figures included
in this routine. A solid Phase IV teach.

Hot Merengue

Phase IV+ (unphased figures) - Merengie
- RCA URC1200 or RCA64383 Hot, Hot,
Hot by Buster Poindexter - C & S Parker.
Conga walks, arm slide, continuous
doors, snake, promenade turnaway.
Would phase this at a higher level, good
music and nicely written routine.

Lost In the 50's

Phase IV - 2 Step & Slow 2 Step - RCA
GB14349 by Ronnie Milsap - S & C
Parker. Part A is 2 step. Part B & C is
Slow 2 step, lunge basics, underarm
turn, left turn inside roll, traveling
chasse, switches. These are the figures
included in this routine.

People Say

Phase IV - 2 Step/Jive - Coll 3880 (Flip
of Chapel of Love) - P & J Logan. Intro
and Part B are 2 step. Part A and inter-
lude are basic jive figures, such as sailor
shuffles, pretzel turns, Spanish arms.

Gitchy Goomy Jive

Phase IV+2 (Chasse Roll & Stop & Go)
- Jive- Col90243B by Neil Diamond - P
& J Mitchell. Miami special, shoulder
shove, twisty vine 8 with snaps, lindy
catch. All these and basic figures in-
cluded in this dance.



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One Day Left to Live

Phase II+ 1(Reverse Broken Box) - 2 Step - Mercury 314-556-052-7 - by Sammy Kershaw. A vue and cue at the Phase II level, can be used at an open dance.

Do It Again

Phase IV+2 (She Go, He Go & Chasse Roll) - Jive/Foxtrot - Coll 06284/URC 1101 by the Beach Boys - J & A Chico. Lots of jives in this month's review. This one has throwaway, jive walks, triple wheel. It also has 9 measures of foxtrot in Part C.

Because Of You

Phase II - Waltz - Grenn 17067 - D & J Schultz. Nice music, routine is pure vanilla, no surprises.

Dos Pina Coladas Tres

Phase III - Rumba - Blue Ribbon 1024 - A - A & M Wolff. Basic Phase III Rumba, has Rumba box, hand to twice, New Yorker, chase, time step. Written as an intro to Rumba.

The Touch Of Your Lips

Phase VI - Foxtrot - SP 342 - R Lamberty & A Halbert. Weaves, swivel reverse turn, feather finish, heel pull. Slow ariel outside Swivel, big top. Definitely for the experienced dancer, nice routine to great music.

Rhythm Round

Phase II+2 (Fishtail/Lariat) - 2 Step - Grenn 14272 - D & J Schultz. Part A is basic 2 step with a fishtail and circle chase. Part B is all basics. A vue and cue at an open dance.

Heartache Cha

Phase III+2 - Cha Cha - Roper 420B - S Ivins. Choreographer suggests you slow to suit. Wonderful cha music, all Phase III cha cha steps. Part D has a wheel, wheel & wrap, wheel, unwrap segment.

My Affection

Phase II+1(Fishtail) - 2 Step - Belco B428 - J & A Hill. Suggested speed 47 rpm's. Basic 2 step, no surprises.

Southern Nights

Phase III+1(Alemana) - Cha Cha - Coll 6041 by Glen Campbell - M Seurer. Good Phase III routine, basic, New Yorkers, open break, alemana, sandsteps. Very useable at introducing cha cha to your basic group.



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Anything worth fighting for is worth fighting dirty for. - from JJ

DANCING CONTRA

WITH DON WARD



This month something different, an original dance for a 40 bar tune. I wrote this for the traditional Scottish tune "Mairis Wedding". The particular arrangement has AA, BB, A repeated and each time through the dance a new tune is played. Musically its AA, BB, C. Quite naturally fitting with the structure I call the dance "Just One C".

A1; NEIGHBOR DO SA DO, ALLEMANDE RIGHT 1 1/2 (16) It is important that you do the allemande right a full time and a half so you can pull past and move in the direction you would normally progress along the set. If you are at the end of the line work across the set.

A2; NEXT NEIGHBOR ALLEMANDE LEFT 3/4, MEN ACROSS SET ALLEMANDE RIGHT 1 1/2

(16) This will place you facing your partner, progressed along the set.

B1; PARTNER START HEY (16)

B2; PARTNER BALANCE AND SWING (16) At the completion of the hey.

C; MEN REVERSE THE FLUTTER (or ladies chain) LONG LINES FORWARD AND BACK (16).

This dance will work with any 40 bar tune but be mindful of the timing for the Hey and Balance and swing so they fit the music. Many of the new CD's of Celtic music contain 40 bar reels and jugs.

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by
Ed Foote

DEWEY BERRY

Longtime Challenge Caller Dewey Berry from Cleveland, Ohio passed away this past December.

Dewey began calling in 1959 and started Holiday Weekend in 1963. This annual April event was the country's first Challenge Weekend, and when Dewey retired from calling in 1995 the weekend continued under different ownership. Most of the top names in Challenge were with Dewey on staff over the years.

Dewey was a Staff Caller at the National Challenge Convention for 11 years, from 1972 thru 1982, and also appeared on the staff of other conventions and weekends.

Although able to call all programs, Dewey specialized in Challenge. He had several clubs in the Cleveland area, and traveled steadily from New York to Illinois. His wife Martha assisted him throughout his career.

Dewey wrote about a dozen calls, 5 of which have stood the test of time and are currently on CALLERLAB program lists. These are (with date authored): Diamond Formation and Diamond Circulate (1972) - Plus, Step and Slide (1971) - A-1, Follow Thru (1969) - C-1, 2/3 Recycle - C-1, and Reshape the Triangle (1975) - C-2.

Dewey, who owned an automobile restyling company, is survived by his wife Martha, a son and daughter, 3 grandsons and a great granddaughter. The square dance community will remember his outgoing pleasing personality and his creative choreography, and we will miss this pioneer of Challenge Dancing.

The 39th Holiday Weekend will occur April 27-29, 2001 in Medina, Ohio (just west of Cleveland). Mike Jacobs and Tim Scholl will call C-2 with extra C-3A tips. ■

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Rounds - Jim & Kathy Oliver

June 3 - 8PLUS**NEW**

Bob Baier - Tim Marriner - Marshall Flippo

Rounds - Roger & Kathy Wright

June 10 - 15PLUS**NEW**

Bob Newman - Scott Smith - Marshall Flippo

Rounds - Dick & Gail Blaskis

June 17 - 22ROUND DANCE**

Round Levels 3, 4, 5 & Touch of 6

Charles & Anne Brownrigg - Jerry & Barbara Pierce

June 24 - 29PLUS**

Ken Bower - Gary Shoemake

Marshall Flippo

Rounds - Charles & Anne Brownrigg

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August 19 - 24**PLUS

Bob Baier - Jerry Junck- Marshall Flippo
Rounds - Jerry & Bea Leavelle

August 24 - 26**MAINSTREAM**WEEKEND

Alan Schultz - Vic Perry

August 26 - 31**DBD PLUS

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

September 2 - 7**PLUS**NEW

Jerry Junck - Gary Shoemake - Marshall Flippo
Rounds - John & Bev Chunka

September 9 - 14**PLUS

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

September 14 - 16**ALL LEVELS ROUND DANCE*

*NEW WEEKEND

Jack & Darlene Chaffee - Charlie & Bettye Procter

September 16 - 21**PLUS

Ken Bower - Jerry Haag - Jack & Darlene Chaffee

September 23 - 28**PLUS

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September 28 - 29**MAINSTREAM**NEW WEEKEND

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(couples welcome)

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ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Friends and Readers,

Each month we collect information sent to us from across the states for this Pulse Poll article. We continue to appreciate your taking time from your busy schedules to do this. See you next month.

Chicagoland Round Dance Leaders' Society Round of The Quarter Fall Quarter 2000

Submitted by
Jayne & George Sheldon

Phase II

Tango Two Step (Pinks) Roper 412

Phase III

Combo Cha Cha Cha (L & N Clark)

Star 127

Phase IV

C'est Si Bon Cha (K & B Nelson)

Star 135

Phase V

YMCA V (Oliver) Lumac 206

Phase VI

You Rumba (Esqueda) SP

Southwestern Ohio Square Dancers' Association Rounds Of The Quarter First Quarter 2001

Submitted by
Phil Van Lokeren

Easy

Hot and Spicy (Connelly) Grenn 17032

Intermediate

For Those Who Are Young (Herr)

Teach Of The Month For January 2001

Phase II

My Reason For Living (Buck) Coll 4592

Phase III

Waltzing In Blue (Vincent) Hctor 1634

Phase IV

Years May Come (Rother) Rumba/
Classic/Sidney Thompson EP607

Phase VI

All To Myself (Bahr) Foxtrot/Star 134

DRDC Top Teachers as Reported in Jan, 2001 Newsletter

Submitted by

Mary Simmons, DRDC Editor

1. Slow Shag (Easterday) IV/Jive
Lam 10082
All That Jazz (Sechrist) V/Foxtrot
Star 133
2. C'est Si Bon Cha (K/B Nelson)
IV+2/Cha/Star 136
3. Combo Cha Cha Cha (L/M Clark)
III+2/Cha/Star 127
4. All To Myself (Bahr) VI/Foxtrot
Star 134
Todo Todo Todo (Goss) VI/Tango
Star 124

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Feliz Navidad (Tracey) II+2
Two Step/CH1001

5. Beyond (Shibata) V/Rumba
SP 270

Liebesträum #3 (Shibata) V+1
Waltz/SP 310

Nessuno Mai (Goss) IV+2/Foxtrot
Star 125

Runaround Sue (Rumble) VI/Jive
Star 138

The Kiss (DeChenne) VI/Argentine
Tango/SP 366

Non Dimenticar (Rumble) III+2
Rumba

6. 2000 Blues (Nelson) IV/Jive/Belco
Carolina Moon (Rumble) III/Waltz
Flowers On The Wall (Bond) IV
Cha/Mer 172-152

Heavenly Waltz (Worlock) VI
Waltz/SP 368

Sweet Lips (Wright) II/Waltz
Coll 4745

Un P'Tit Beguine (Goss) VI
Foxtrot/Star 126

Your Feet's Too Big (Scherrer)
IV+1+1/Jive/SP 359

ROUNDALAB Classic ROQ 2nd Quarter 2001

Phase II
Feelin' (Barbee)

Phase III+1
Alice Blue Gown

Phase IV+1+1UP
Adios (Kullip/Norman)

Phase V+1
Waltz Trononte (Britton)

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Ralph Piper Milestone, 1997

It is not an everyday occurrence to find someone who has been a part of the square dance activity for more than seven-and-a-half decades. However, Dr. Ralph Piper, who was born in 1905, started square dancing in 1917 at the age of 12. His first experience was at a school in Manchester, New Hampshire. "The instruction was short on dance," he recalls, "but long on etiquette."

Back in the early 1900s and up to and including WWII, the dancing of squares was not an activity unto itself to the extent that it is today. With few exceptions where neighbors gathered to do the limited number of squares enjoyed at that time, you might find a square or two or a typical American couple dance or circle mixer, included in a program of dances from other countries.

In the case of Ralph, whose role in life was to be a leader in the field of athletics, he was dedicated to being an educator, specifically an instructor of physical education. Recognizing that dancing fit ideally as a part of the broad scope of physical education, he saw to it that this American activity became a part of his education program as well as his recreation.

He ultimately played a part in the development of square dancing from his early years as a student at Springfield College (1924-1928) and



into his first teaching position as instructor of physical education at Kansas State College. From there he joined the staff at the University of Minnesota and as a professor of physical education, he started calling in earnest. In the late 1930's Ralph introduced square dancing into the curriculum of Minnesota schools and he called for recreational sessions with as many as 450 students participating.

During WWII, Ralph served as Chief of the Army Rehabilitation Programs for all Army hospitals and it was while serving in this capacity that he had the opportunity, to visit and call for early square dance groups

Larry Cole

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Info: contact Larry Cole

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across the country.

Following the war when contemporary square dancing was just an infant, Ralph presented 48 squares of dancers at the Festival of Nations in St Paul, Minnesota, in a demonstration that caused tremendous interest in the activity.

Ralph's achievements have been many. From 1947 to 1952 he was chairman of the Folk Dance Committee of the Folk Arts Association of America. He represented the National Dance Section of the 1954, '67, and '68

National Conferences of Physical Education. In 1954 he conducted a square dance workshop at the annual convention of the National Recreation Association in Des Moines; Iowa.

In 1947 Ralph was co-founder of the Folk Dance Federation of Minnesota, later to be called the Minnesota Square Dance Federation. From 1948 to 1951 he conducted workshops and short courses in square dancing and called at festivals from Canada to Florida and from New York to California for more than 35 colleges and universities.



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In 1949, with Charlie Thomas (originator of *American Square Dance Magazine*) and Jimmy Clossin (CALLERLAB Milestone recipient), he started the American Squares Summer Camp in Medford, New Jersey. Ralph was co-founder of the International Square Dance Festival in Chicago that sponsored annual festivals from 1950 to 1957. In 1953 he assisted in the formation of "Swingmasters," the Minnesota Callers Association - served as an officer and taught caller clinics.

Between 1956 and 1969 he traveled to more than 80 countries around the world calling and teaching in some and observing the folk dances of the people whenever possible. During these years he served as Fulbright Lecturer at the University of Rangoon, Burma, at the National Teachers College, Teheran, Iran and at the University of Baghdad, Iraq.

In 1969 he represented the National Association and the Dance Division at the Annual Congress of the Interna-

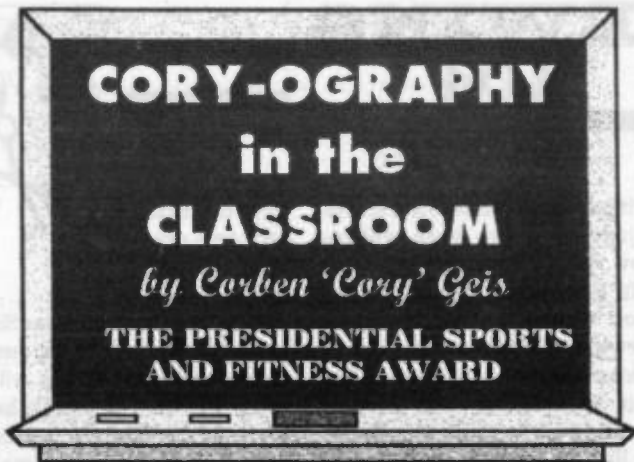
tional Council for Health, Physical Education, and Recreation in Abidjan, Ivory Coast (Africa), where he conducted sessions for delegates from all over the world.

Ralph served on the U.S. Olympic Gymnastics Committee for the games of 1948, '52, and '56. In 1959 he was elected to the Helms Foundation National Hall of Fame. He was named "Coach of the Year" by the National Association of College Gymnastics Coaches in 1962.

Ralph Piper was co-author of two books on square and round dancing and served as associate editor of two national square dance publications. He published more than 20 articles in square dance magazines and in 1950 was co-author of the book "Developing the Creative Square Dance Caller."

He has served as Chairman of Dance for The American Association of Health, Physical Education, and Recreation and is listed in *Who's Who in American Education* and *Who's Who in the Midwest*.

Psychologist: One who, when a beautiful girl enters the room,
watches everyone else.



When promoting square dancing in the schools, try giving the students a goal by introducing them to the Presidential Sports and Fitness Award.

This is an award that can be achieved by the individual. The PSA has many recreational activities to partake in, including dance. An interesting note is that square, round, clogging and country western dance all fall under the folk dancing category.

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and a great way to have students work towards a goal.

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Before embarking on this program, take time to learn more about it. For details, send for the information package & the personal fitness log.

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SEWING 101

WITH DONNA IPOCK



Spring cleaning time is here...Oh, Sure, just what I've been waiting for. Now, we all know I'm kidding, but I do have some ideas that can help you with your clearing up of your sewing STUFF.

A friend of mine brought a beautiful pillow in to show me. Her niece in Texas made it for her. It was appliqued to look like a snow man (this was in January). Well...this got me to thinking...do I have some (lots) of fabric leftovers, are pillows easy to make, would they make a nice gift any time of the year? Well, we all know the answers. This is not a pop quiz, just want you all to use some of your brain cells for imagination, and then get up and get going and try your hand at making some pillows.

The first pillow I made was just a basic front and back stitched together and then stuffed (ugh...I don't like stuffing a pillow). Well, one day my

granddaughter came over with several foam pillow inserts in different sizes. She wanted some pillows to liven up her dorm at school and wanted help with making some "FUNKY" pillows for her bed and even for the floor. We looked through THE STASH and found some fun fabric to mix and match. We took a solid blue background and made several moon shapes. It was not hard to apply these basic shapes using a zig zag stitch. With right sides together we stitched three sides together...turned it right side out...inserted the pillow form and even managed to machine stitch the remaining open side together. Next we found some fake fur or some sort of fuzzy stuff and off we went again. This was just the basic cut, stitch, turn, stuff, stitch pillow...but she added some tassels to each corner and we were

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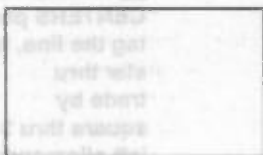
See page 84 for ordering information. Quantity discounts available.

done with two...but, she brought FIVE. Remember those border prints...we cut out several motifs and placed them here and there on a solid background..not too exciting. But we kept at it and soon with some creative cutting and placing...she had a layered (appliqued) effect that was really nice. We used Wonder

Under® to attach the two fabrics together using an iron (this 24" was done to help me with the intricate

stitching that the cut outs had created). This pillow took the most time and, most of my patience, but it pleased her, and after all what do grandmothers do best? Why, please their grandchildren of course! Now to the next one...We did a reverse of the fabric of the moon shapes, since both of the pillows were the same size. We decided to try our hand at a neck pillow, you know the round cylinder shaped ones. We kept folding and sewing until this pattern seemed to work. Try it, it's not hard but you still have that stuffing to do.

•Cut a piece of fabric 24" by 28".



28"



- Fold in and make a casing on the long side of fabric. Both sides.
- Fold fabric in half the lengthwise.
 - Stitch together leaving an opening for the casing.
 - Turn right side out.
- Insert ribbon or basis tape into casing.
 - Pull the ribbon tightly on one end.
 - Add stuffing and pull the remaining end together to form a neck round pillow.

The FIFTH pillow is still at my house...waiting for me to add the finishing touches....no, not really...just waiting. We actually got tired of pillow making and called it quits for the time being. We had a lot of fun...used some leftovers (SEWING STUFF)...and got some great looks from our (mostly hers) creative know how. I hope you take the cue and when you have any extra time (what's that)...make a pillow or two...they could come in handy as a little gift for just about anyone.

Sew Happy!

Donna

CREATIVE CHOREOGRAPHY

Lee & Steve Kopman



This month let's have some fun with cast off 3/4 from a position you don't ordinarily hear it from. (Inverted lines)

- 1) **HEADS** square thru 4
SIDES roll away
centers in
cast off 3/4
CENTERS square thru 3
ends fold
pass to the center
CENTERS star thru
You're home
- 2) **HEADS** touch 1/4 & walk
and dodge
centers in
cast off 3/4
ends cross fold
double pass thru
cloverleaf
CENTERS swing thru &
turn thru
left allemande
- 3) **HEADS** square thru 2
centers in
cast off 3/4
ends fold
zoom
CENTERS pass thru
LEFT touch 1/4
girls trade
split circulate
{lefty} scoot back
left allemande
- 4) **SIDES** pass thru
separate around 1 to a line
CENTERS pass thru
cast off 3/4
ENDS circulate
star thru
CENTERS square thru 3
left allemande
- 5) **Heads** Lead Right and Circle
to a line
CENTERS pass thru
cast off 3/4
CENTERS pass thru
tag the line, face in
star thru
trade by
square thru 3
left allemande
- 11) **SIDES** box the gnat & slide thru
centers in
cast off 3/4
CENTERS pass thru
tag the line
peel off
box the gnat
ENDS load the boat
Centers Back up
You're home



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- 6) SIDES star thru and spread
ENDS pass thru
cast off 3/4
ENDS pass thru
1/2 tag
linear cycle
square thru 4
right and left grand
- 2) SIDES star thru
CENTERS pass thru
centers in
cast off 3/4
CENTERS pass thru
tag the line
cloverleaf
dixie grand, left allemande
- 8) HEADS star thru
double pass thru
leads u turn back
centers in
cast off 3/4
CENTERS right and left thru
ends fold
CENTERS square thru 3
left allemande
- 11) Heads Lead right and circle
to a line
ENDS pass thru
cast off 3/4, centers run
star thru, centers pass thru
single circle to a wave
right and left grand

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- 9) SIDES square thru 3
separate around 2 to a line
ENDS pass thru
cast off 3/4, centers run
star thru
If your looking out, cloverleaf
Centers partner trade
You're home

- 10) SIDES pass thru
separate around 1 to a line
box the gnat
CENTERS pass thru
cast off 3/4, ends fold
CENTERS box the gnat
dixie grand, left allemande



WATCH

Watch our thoughts;
they become words.
Watch our words;
they become actions.
Watch our actions;
they become habits.
Watch our habits;
they become character.
Watch our charcter;
they become our destiny.

IDA News Nov. 1996

- 12) SIDES square thru 2
centers in
cast off 3/4
CENTERS square thru 3
ends cross fold
pass thru
trade by, left allemande
- 13) HEADS square thru 4
SIDES roll away
centers in
cast off 3/4
circulate
centers run
star thru
cloverleaf
dixie grand, left allemande

- 15) Heads Lead right and circle
to a line
ENDS pass thru
cast off 3/4
centers trade
pass the ocean
girls trade
swing thru
right and left grand

THE KOREO KORNER

STEVE KOPMAN



Let's stay with the cast off 3/4 theme from an inverted line but add a roll at the end.

**HEADS square thru 2
centers in
cast off 3/4
roll
THEN:**

- 1) square thru 3
trade by, left allemande
- 2) single circle to a wave
acey deucey
recycle
right and left grand
- 3) touch 1/4
girls trade
right and left thru
dixie style to a wave
{ squeeze your left hand }
left allemande
- 4) swing thru
spin the top
GRAND swing thru
box the gnat
{ change hands } LEFT
square thru 2
left allemande
- 5) relay the deucey
explode the wave
bend the line
square thru 4
trade by, left allemande

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___MS ___PLUS ___A2 ___C1(HARD SET)

By Jim Hensley

Marketing Director for
the Foundation

Sharpening The Tools

Abe Lincoln had a favorite saying whenever he was pushed for a quick decision, "If I had eight hours to chop down a tree, I'd spend six sharpening my ax". Like all good leaders, he knew the value of proper preparation, time spent in understanding the problem and collectively thinking about the best answers. The Foundation for the Preservation and Promotion of Square Dancing has been 'sharpening its tools' over the last few months for the marketing task ahead. As part of Phase One of its Phoenix Plan, it has completed extensive research work under the guidance of a professional market research company, StarWorks. This work will provide helpful information to dance leadership for developing effective marketing programs to revitalize square, round and traditional dance activities on a global basis.

This is a brief summary of some of the 'findings' from focus group studies recently completed. A more detailed report on these results, as well as a list of their specific goals and objectives will be available to assist any local, regional, national or international dance group interested in working with the Foundation to improve their dance programs. These organizations are encouraged to participate in on-going research projects designed to gather data for different geographic areas and individual dance forms.

Nine focus groups were conducted in three representative cities across America. Each city provided two groups of non-dancers in the targeted Baby Boomer age range of 35 to 55, and one group of former dancers. Non-dancers were recruited from the databases of local focus group facilities, and were screened to be coupled relationships who were physically able to dance. The former dancers were recruited from lists supplied by local square dance (SD) clubs and callers, and reflect both beginning dancers who dropped out, and club members who left the activity after completing classes.

Non Dancer Groups Findings:

The Baby Boomers are pressed for time, stressed with work, and already heavily preoccupied with free time activities. With many options from which to choose leisure entertainment, they are reluctant to get involved with any activity that requires a long-term commitment. They prefer activities that flex with THEIR needs, and permit a sense of spontaneity.

Square dancing makes high demands of its recruits with respect to time, commitment, clothing and general format. The public sees a relatively monolithic program, which asks them to conform to what it offers, rather than develop programs that flex to their

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various interests and needs.

Square Dancing has a serious image problem within the general public, and especially among those in the targeted Boomer generation. Most people are familiar with SD, but not Modern Western Square Dance (MWSD). Consequently, their image is based on out-of-date concepts not reflecting today's dance experience.

Former Dancer Groups Findings:

MWSD has a very low profile, even in those cities where there is an active dance community. As a result, people who might be enticed into the activity have no idea how to get involved.

Among those who have participated in SD and subsequently left, SD enjoys a very positive image, despite the negative experiences. These people loved the activity and most would return, if the circumstances leading to their departure were corrected. They think the activity is wonderful and definitely worth promoting. But without changes, they don't think a promotional program will succeed. This group represents a significant target for recruiting new membership.

The SD club culture appears to have

two faces. On the one hand, it is friendly and welcoming—like a second family. However, some ex-dancers experienced the club culture as inflexible, cliquish and exclusive.

Clubs appear to be particularly unable to work with single members, whether they start out as singles or become singles after joining the club. And with the emerging Boomer group showing a near 60% single factor, this limitation could add significantly to recruitment problems.

The unavailability of dance programs at different levels of expertise is a key reason for dropping out of the dance program. The ability for new dancers to have the option to remain at either the Basic or Mainstream level seems critical to retention. Many of these ex-dancers liked the activity, but would like a place to dance at the level they learned during the first class cycle. They seem to want to consolidate skills, and just have fun.

The current club organizational structure is not oriented to marketing the SD activity. The need for collaboration on important advertising and public relations programs, as well as on issues of scheduling,

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and program changes identified by ex-dancers is critical at all levels of the activity.

There is much to be learned as video and audiotapes of these sessions continue to be reviewed. And the recommendations which seem to be emerging need careful leadership consideration from all organizations within the dance community.

The opportunity for promoting increased participation within this dance activity is excellent, as much of this work points out, but there are many issues with which the dance

community must deal. Addressing these issues will require concerted efforts, collaboration, and good will on the part of all constituencies associated within the collective dance family. A consensus effort is no longer an option but has become a necessity for success.

Another great American, Admiral Rickover expressed it well when he said: "Good ideas are not adopted automatically. They must be driven into practice with courageous patience." Perhaps it is INDEED time to begin that drive, but ever so patiently!



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In all the ways you can, in all the places you can,
At all the times you can, to all the people you can,
As long as ever you can.

CUE TIPS

SELECTED BY
FRAN & JIM KROFF



March is the month for the luck of the Irish and with Irish "Eyes On You" What would you call all the little "Green Green" houses in Ireland? (Lepr-o-condos)

GREEN GREEN 98

Bob & Jeannette Graham

RECORD: Columbia 13-33081 **RHYTHM:** Two Step
FOOTWORK: Opposite **PHASE:** 2 +1 (Fishtail)
SEQUENCE: Intro-A-B-C-B-A-B-C-C-ENDING

INTRO

WAIT 2 MEAS OP FCG;; APT PT; TOG CP, TCH;

PART A

TRAVLING BOX TO OP/LOD;;;;
DOUBLE HITCH;; VINE APART 3; VINE TOG 3 TO SCP;

PART B

2 FWD TWO STEPS;; CUTBACK 4; DIP BK, REC SCP;
FWD HITCH; HITCH SCIS TO BJO CKG; FISHTAIL; WALK 2 TO BFLY;

PART C

2 SD,CL TO SCP; WALK 2 TO OP; FWD, LK, FWD- TWICE;;
LACE UP;;; TO SCP (2ND TIME BFLY/W)

ENDING

2 FWD TWO STEPS;; TWIRL 2; APT, PT;



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Carter & Ruby Ackerman

RECORD: Special Pressing-WB 695 (I've Got My Eyes On You)

FOOTWORK: Opposite, except where noted. **RHYTHM:** Bolero

PHASE: 3+2 (Hip Rock & Cross Body)

SEQUENCE: INTRO-A-B-A-B-B-ENDING

INTRO

(FC PTR & WALL) WAIT 1 MEAS (M'S R & W'S L FOOT FREE); HIP ROCKS;

PART A

(BFLY/WALL) BASIC;; NEW YORKER; SPOT TURN;

(UNDERTURNED) CROSSBODY (FC LOD); 2 FWD BOLERO WALKS;; FWD BREAK;

(OVERTURNED) CROSS BODY (FC DRW); LUNGE BREAK; UNDERARM TURN TO

BFLY/WALL; SHOULDER TO SHOULDER; SD,-, THRU TO AN OPEN VINE 4;; FENCE LINE;

HIP LIFT;

PART B

(BFLY/WALL) HALF BASIC; (LEAD HANDS JOINED) OPEN BREAK; WOMAN LARIAT

(M HIP ROCKS);; (BFLY/WALL) HALF BASIC; (TRAILING HANDS JOINED) OPEN BREAK;


MAN LARIAT (W HIP ROCKS);;

ENDING

SD,-, THRU TO AN OPEN VINE 4;; FENCE LINE; HIP LIFT;

SD,-, THRU TO AN OPEN VINE 4;; FENCE LINE; HIP LIFT

(BFLY/WALL) SD,-, THRU TO A FENCE LINE & HOLD- ARM CIRCLE

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TITLE - Label

ARTIST

To my readers: This was a small month for record production which is a relief once in a while. I've reviewed all records sent this month, plus a few that I didn't have time for last month.

I Saw Her Standing There - GMP-935

Jerry Jestin

I was thirteen when the Beatles took America by storm and in 1964 when this tune became a huge hit, I was bowled over like most teens-much to the chagrin of my parents because that's all they heard from thereafter. Adapted to square dancing with that energetic GMP sound, this tune is pure energy and lots of fun. How many octaves are you good for when you sing the tag line? *Grand Square to open, and break. Then Hds(Sds) Prom. 3/4, Sds (Hds) Square Thru 3, All Circle to a Line, Touch 1/4, Column Circ., Boys Run, All Pass Thru, Allemande Left, Come back one and Promenade!*

Tennessee Waltz - ESP-1055

Mac Letson

Here's a pretty piece of music. We're all familiar with the melody - this one also comes with a nice mellow ESP sound. Guitar and banjo provide the leads for an enjoyable piece. Key change in the closer. *Hds(Sds) Square Thru 4, R&L, Swing Thru, Boys Run, Ladies Hinge, Flip the Diamond, Swing Thru, Turn Thru, Allemande Left, come back one and Promenade!*

Shake Like An Earthquake - HH-5248

Dan Nordbye

This one's a departure from the usual High Hat Sound-kind of a big band, boogie woogie, rock 'n' roll number. Fun sound with a heavy bass line, horns and organ for melody. Strange as it sounds, this makes for a different hoedown sound. Check it out! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend the Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing and Promenade!*

American Pie - RYL-325

Jerry Story & Tony Oxendine

Some songs don't adapt well to our form of music and dance. This cover pulls it off well with a quiet singing intro before the dance starts and then a fine semi relaxing melody to cover the dance action. A nice memory as this tune is and was the cornerstone of my youth. Solid percussion line with harmonica, mandolin and fiddle for melody. *Standard Ferris Wheel Figure.*



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It Must Be Love - ESP-924

A total relaxer with a minimalistic melody and a quiet presentation. Good closer for an evening if you like to do that or a fine way to settle a floor after a very active tip. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Spin The Top, Square Thru 3, Chase Right, Corner Swing and Promenade!*

Steve Kopman

Don't Make Me Come Over There And Love You - CRC-149

Tongue in cheek lyrics, a steady percussion line and a punctuated instrumental make for an energetic piece with a Cha Cha flair. This piece showed up on a CD, but I'm assuming that it's coming on vinyl when callers are ready to order. *Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

Steve Jacques

Finally Friday - GMP-309

TGIF is the base philosophy for this happy tune. Time to shake it loose for the weekend. Signature GMP sound and energy make for some happy dancing, but look out for Monday, 'cause you know it's going to come! *Hds (Sds) Star Thru, Double Pass Thru, Centers In, Cast off 3/4, Pass Thru, Bend The Line, F&B, Star Thru, Centers Pass Thru, Slide Thru, Square Thru 3, Corner swing and Promenade!*

Darryl Lipscomb

Stay A Little Longer / Rhythm Sticks - C-124

A double sided hoedown which is always a good value. Stay A Little Longer is a boom chucka hoedown with some fiddle, some banjo and a very musically steady piece to call to. Rhythm Sticks ups the ante with a brighter piece of music with a great crisp banjo, more drive and those interludes with what else? – Rhythm Sticks!! Sharp in sound and a great way to give your dance a lift!

Hoedown

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- New Releases on Eagle -

- EAG-3302 - Light In The Window by Jerry Sleeman
- 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



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616-781-5914

- New Releases on Golden Eagle -

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



Ellen Brunner
616-279-2179



Jerry Sleeman
616-385-2385



SusanElaine Packer
407-894-2227



Steve Brown
219-432-1457

That's Me - SSR-220

A relaxing and mellow piece with more of a country slant than usual from Silver Sounds. Keyboard leads with a hefty bass line-liked that feel. Have fun with this one but don't wallow in too much self pity! *Hds (Sds) Square Thru 4, RH Star, LH Star, Touch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Star Thru and Promenade!*

Jack O'Leary

Cold, Cold Heart - BUC-1265

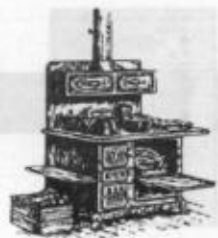
I have been a Hank Williams Sr. fan for a long time so I always add these to my collection when they come along. A little off the contemporary list but with great sentiment and a fine musical cover with neat slide guitar work and piano leads, this one bears checking out. A very traditional self pity, classical country number, Can you wail and sob your way through this one? *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, 1/2 Tag, Walk & Dodge, Pass The Ocean, Recycle, Corner Swing & Promenade!*

Jim Snyder

See you in print next month!

Reminder to callers everywhere: Don't forget to register for the St. Louis CALLERLAB Convention. We'll see you there.

Recordings reviewed are supplied by
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Country Kitchen

By Louise Harrop



New England Baked Stuffed Shrimp

- 1 pound large shrimp, shelled and deveined
- 1 Cup butter, melted
- 1/2 tsp. Worcestershire sauce
- 2 Tbsp. lemon juice
- 2 Tbsp. chopped fresh parsley
- 1 tsp. chopped garlic
- pepper to taste
- 8 oz. Ritz® crackers, crushed

Split the shrimp to form a pocket. Rinse well, pat dry and place split side up on an



ungreased baking sheet or in individual serving casseroles. Mix butter with the Worcestershire sauce, lemon juice, parsley, garlic, pepper and cracker crumbs. Spoon the mixture into the shrimp cavities. Bake at 400° for 15 minutes or until the stuffing is crusty and the shrimp are pink. Additional melted butter can be served on the side for dipping.

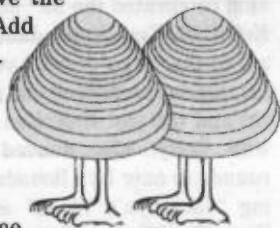
Red Clam Chowder

- 4 slices bacon, finely chopped
- 1 onion, minced
- 4 Cups diced peeled potatoes
- 1 Cup clam juice
- 2 Cups boiling water
- 1 Cup strained stewed tomatoes
- 2 Cups chopped clams or quahogs
- salt and pepper to taste

Fry the bacon in a heavy saucepan until crisp and brown. Remove and reserve the bacon. Add

the onion. Sauté until transparent. Add the potatoes, clam juice

and boiling water. Simmer until almost tender. Add the tomatoes and clams. Cook for about 5 minutes. Add salt and pepper and garnish with reserved bacon. Serve with oyster crackers.



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THE CALLER COACH

DON WILLIAMSON



SQUARE DANCING PROMOTES LONGIVITY

Most square dancers that have been dancing for 40 or 50 years will tell you that they believe square dancing has increased their longevity. Not only that, they will also tell you that it has added much quality to their years.

Last September, I had the pleasant opportunity to call at a birthday celebration dance at Linville Land Harbor Resort near Linville, North Carolina. The occasion celebrated the 99th birthday of Ken Ball. Ken began dancing with me in that area over 30 years ago. On this day he danced one plus level tip and did just fine. Ken, and his wife Betty, also danced several rounds to cuer Lyn Rosada, including "Jackalyn's Waltz" and "Pop Goes The Movies." I can still see him smiling as he did "load the boat" and "spin chain the gears." We are all looking forward to celebrating Ken's 100th birthday next September. I'll just bet he makes it and is still dancing.

I also have a couple of men that dance with my Asheville Allemanders Club in Asheville, North Carolina that I would like to recognize. These guys and their partners are a joy to observe.

Harold Hoffman will be 93 by the time you read this article. He was born in Paterson, New Jersey in 1907.

Harold and wife Bette dance mainstream, plus and sometimes do an advance tip. They formally danced the advanced level quite well and still do. Harold and Bette also do all the



Bette Ball, Ken Ball and Don Williamson

popular rounds. Harold is extremely well conditioned. In addition to his dancing, he has many medals that he earned while participating in the Senior Olympics program. He has participated in the Senior Olympics program all around the country for many years and is still doing it. Harold and Bette are walking testimonies for square dancing and longevity.

Rua Hayes is also a spunky 93 year old gentleman that dances mainstream and plus with the Allemanders and other clubs around the area. He

recently completed an introductory course in advance and battled it pretty well. Rua is also apparently in good health and dances practically every tip when he comes to a dance, which is frequently.

Rua was born in 1907 in West Virginia. Charles Lindberg's historical flight motivated him to change his vocation plans from becoming a lawyer to aviation. He became quite an expert in many phases of aviation including being a bombardier and navigator as well as in the training of others. His experiences in the Pacific Theater during World War II and actually his whole life's flying experiences read like a best seller.

Rua and his late wife Jane began square dancing in Dayton, Ohio in the early 70's with caller Jay Fitch. Rua misses Jane, however he cherishes the years they spent together dancing. He now enjoys dancing with all his square dance friends and plans to continue as long as he is able.

There are many others that I could write about and I'm sure there are several good examples such as this in your program. I am still in my 60's and feel like a young man when calling for these gentlemen and their partners. What a great activity we have to offer!

More and more we are hearing about the benefits of both physical and



Rua Hayes, Don Williamson and Harold Hoffman

mental exercise. All the health professionals encourage us to walk. What better way is there than square dancing to get in our walking. We can also exercise our minds and listen to some good music and golden throated callers while doing it with our friends.

Please note, these pictures were accidentally added to Don's column in January.

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

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

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SEE PAGE 88 FOR SUBSCRIPTION INFORMATION.

ANGELS TO THE RESCUE

by Bruce Sherwood, Pueblo West, CO

This story begins on the morning of July 31, 1999 as Bill & Judy Bash, square dancers from Colorado Springs, Colorado, began a trip to meet friends at Lake Powell, Utah. As their loaded pickup ascended a hill only 20 miles from home, another vehicle suddenly swerved into their lane and collided with them head-on. The driver, a 16 year old boy, was killed. The Bashes truck was crushed from the force of the collision. When rescue workers finally extricated them from the wreckage, their bodies were terribly battered and broken - but they were alive. This was the first time that angels, surely sent by God, were looking after them.

Bill & Judy had looked forward to the Advanced level class, offered by local caller Jeff Palmer, that was to be started in September. The accident nullified this possibility. It would be several years before another class was offered - they thought.

Over the next several months they received great support from the square dance community, their wounds healed,

and after many hours of treatment and therapy they resumed somewhat normal lives, including square dancing. While traveling to a dance with local friends Ron & Sandy Langford and Rex & Gloria Hoyt, the Bashes commented on their disappointment in not being able to take the Advanced class, now having been underway for over eight months. The Langfords and Hoyts, accomplished Advanced dancers, had an idea. They would help them catch up with the class. Other friends would join in the effort. Pueblo West dancers Bruce & Kathy Sherwood were also anxious to learn Advanced. From Cañon City, Skip Selby, one of the more technically proficient dancers in the area, and new bride Pat, currently taking the Advanced class herself, would participate. Learning tapes by Pennsylvania caller Ed Foote were sent for and in early June the project, basically involving five angels and five students, got underway.

All summer the five couples met in the Bashes basement, dancing for three-hour periods, two, three or more



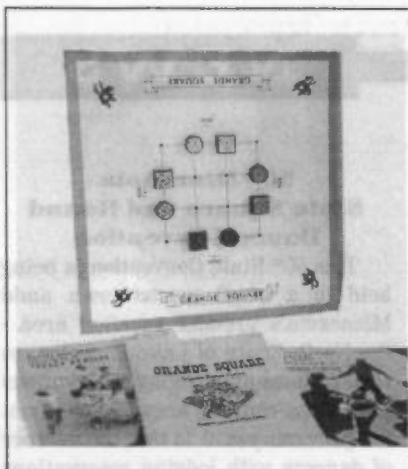
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evenings per week. From time to time other friends would join in the venture. The five angels involved were also assisting with Palmer's weekly class. Over the summer it is estimated that each contributed a minimum of 130 hours of their time to help others learn to be better dancers. Several had full-time jobs as well.

The Bashes and friends completed the tapes, A-1 and A-2, and in early September, 2000 they and the Sherwoods stepped onto the dance floor with the students in the regular class, who were at about the same point of learning and beginning to join regular dances. The four did so with considerable anxiety, but found that they could more than hold their own. The project had been a success. They still have much to learn and would continue the sessions in the Bashes basement and with Jeff Palmer's class for several weeks more, but their careers as Advance dancers were underway, after only three months.

A foot injury from the accident continues to plague Bill Bash and Judy's

About Bruce Sherwood

Bruce and his wife live in Oueblo West, Colorado and he is retired. They have served as presidents of the Royal Gorge Promenaders in Canyon City and the Dancin Shadows. They have also served on two state festival committees.

hip injury finally required replacement surgery last November. She will have to review after being off the floor again for at least two months, but the same friends will be there to help again.

While this story acknowledges the dedication of a number of people and a remarkable accomplishment, it is more a tribute to the commitment and support of a handful of dancers who decided to come to the aid of friends; the kind of fellowship that is common to this great past-time. For the Bashes, angels first came to them from heaven, the day of their accident. The second set of angels came from the wonderful world of square dancing. ■

CONVENTION FESTIVAL

NEWS

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50th Minnesota State Square and Round Dance Convention

This 50th State Convention is being held in a small tourist town amid Minnesota's premier vacation area - the North Shore of Lake Superior, so registrations and lodging reservations have been running ahead of the past few previous years. In fact, the number of dancers with lodging reservations (so far) nearly equal the population of the town!

Thanks for doing such a nice job of editing *American SquareDance*. My wife, Connie, and I are enjoying the magazine.

Respectfully,

Bob Barnabee

The Country Dance and Song Society's Dance Week

The Country Dance and Song Society's Dance Week at Buffalo Gap in Capon Bridge, WV will be held July 7-14.

New people are always especially welcomed to Buffalo Gap camp, and this year CDSS and Buffalo Gap are offering a \$40 discount to first-timers.

Dance Week focuses on American dance (contra, squares, clogging) and English country and ritual dance (rapper, morris), mixed with plenty of singing, a craft class and all-camp gatherings. Back for a second year as Program Director is caller and teacher, Alisa Dodson. She is putting together

a terrific roster of callers and musicians from across the country, including teachers: Alisa Dodson, Brad Foster, Tom Hinds and Jim Morrison, musicians: Daron Douglas, Andrea Hoag, Shira Kammen, Julie King, Jim Oakden, Chris Rua, Tom Siess, Anne Siess and Larry Unger.

An exciting part of Dance Week, and running concurrently with it, is the English Dance Musicians Course led for a second year by acclaimed pianist Jacqueline Schwab. Last year's attendees gave Jacqueline rave reviews; intermediate and advanced level musicians may apply on the registration form.

CDSS's Dance Week at Buffalo Gap is known for its welcoming and friendly atmosphere. The camp is nestled in the beautiful hills of West Virginia; it has a wonderful outdoor dance pavilion set on an open hillside and a swimming pond with sauna.

The Country Dance and Song Society, established in 1915 to promote English and Anglo-American music, song and dance, has been running summer programs in beautiful outdoor settings since 1933. CDSS runs other dance and music weeks at Pinewoods Camp, Plymouth, MA and Ogontz Camp, Lyman, NH. Each of our weeks has a unique focus, offering a different mix of daily dance, instrument and band classes, singing, leadership

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A yawn is bad manners, but it's an honest opinion.

GRADUATION CEREMONY #2



American SquareDance receives requests for graduation ceremonies quite often. Recently, we received two outlines from Bob & Estella Miller, of London,



Ontario. Our thanks to Bob & Estella. In February, we printed the first ceremony. This particular ceremony has been used by Bob & Estella. We suggest you add your own personal touch if you wish.

Setting:

The room should be set up with a small table to mark the four corners of the square or have four "angels" positioned around the room to mark the corners of the square. The first table is directly in front of the caller's location.

Line up the new dancers in front of the caller. If you wish, columns may be formed and the new dancers escorted into the room to the callers location.

Caller/Narrator:

"You have reached an important step in square dancing. As any club or organization has an identifying symbol, so is the interlocking square the universal symbol of square dancing."

If possible, present each dancer with an "interlocking square" pin.

Caller/Narrator:

"Because there are many aspects of square dancing we have not had time to talk about during our weekly dances, we have put together a booklet for you. This booklet should help to explain some of them to you. Take it home with you, look it over and if you have any questions about anything we have put

in it, please feel free to discuss them with us."

Most of these topics have been copied from other sources such as American SquareDance magazine, note services, Canadian Dancer News and The Bugle. Not all the original sources are available but they are all important to our square dance activity. Include those which are important for your area.

Caller or Narrator:

"The very first page contains 'The square dancer's pledge.' Please sign it now, then leave your book on this table and go to the second corner of the square."

The new dancers leave their signed book on the first table until the end of the service.

Caller, Narrator or Angel at position number two:

"One cannot square dance alone. One of the greatest by-products of square dancing is friendship.

"Square dancing is a common bond between us as friends. There are no strangers in square dancing, only friends you have not yet met.

When you go to a square dance, you will always dance with friends. As you join a square, introduce yourself and call each dancer by the given name on their badge.

"When others come to visit or you go visit other dancers, always be as courteous as you would have them be to you. In square dancing you can develop lifetime friends for square dancing is 'Friendship Set to Music.'

"Please move to position number three where you will hear of another great by-product of square dancing - fitness and music."

Caller, Narrator or Angel at position number three:

"Now that you have learned many of the square dance calls needed to begin dancing, you can also enjoy the music as you dance. Dancing is moving to music.

"When you first started square dancing, you were taught a whole new language, many new dance movements and combinations of moves. Your caller plans the moves so that they are in time with the music and in rhythm with the music. You started square dancing by walking through the movements until you had an idea of what to do when the caller gave you instructions. Then you practiced doing the movement to music. Now when the caller tells you the movement, you hear it and almost automatically perform that move, hopefully in time with the music. As you learn and become more familiar with the moves, you can enjoy the music even more.

"While you are doing the square dance moves your whole body is being

exercised, even your mind! It's great exercise and you hardly know you are exercising. Do you know that an evening of square dancing is equivalent to a five to seven mile walk? And you enjoyed doing it too!

"Please move to position number four where you will hear of another great aspect of square dancing - enjoyment."

Caller, Narrator or Angel at position number four:

"A high level of dancing enjoyment should be your goal. When you come to square dance, leave your worries behind, come with an attitude that you are going to enjoy the dance and add to the enjoyment of others. Remember, you can not square dance alone. Each dancer needs a partner and a corner.

"Always remember that square dancing is recreation, a non-competitive recreation. The purpose is to have fun, a time to relax and forget about the problems and worries you faced today, and may face tomorrow. Each dance is to be with friends, for physical and mental relaxation, and to have fun!"

Caller/Narrator at position number one:

"You have visited all four corners of our square. Now move on to the last position in front of your caller."

Caller:

"The four corners you have visited represent the square. This position represents the home position in the square dance square.

"Every time you reach your home position, you can be proud of your square dancing ability and the other

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dancers in our square.

"We take great pride in you as a square dancer, for it is in you that square dancing will live. You should be proud of yourself, your achievements, your attire, your friendliness, your abilities, your desire to have fun and your willingness to share that fun with others. You should also take pride in your fellow dancers and in your club.

"I take great pleasure in presenting you with this diploma."

The caller presents a diploma to each couple as each couple's name is announced.

Caller/Narrator:

"In square dancing, 'thanks' is an essential courtesy. Thank all those in your square, in your club, your angels, and your caller. Thank everyone in square dancing.

"The very best way to thank everyone in square dancing is to bring others into square dancing. Bring your friends, your neighbors, your immediate family and your relatives. It has been proven time and again that the best way to bring others in this great activity is by personal contact.

"Tell everyone you know - - - Come dance with us and share the fun!"

AN INTERVIEW WITH ED GILMORE Part 2

Although this interview was made in 1961, the points in it are still very relevant. It is because of that and who was interviewed that American SquareDance presents this piece over the next few issues. Our thanks to Bob Brundage for making this transcribed copy possible and available.

EG: And we have had in this country, a year or so ago, spot surveys to determine as near

as we could, and it ran around 85% turn-over in 2 years. The callers are recognizing this. This I know because I have been doing a great deal of leadership training, and the number of invitations, requests from callers associations and callers groups for institutes. We usually do 3-day weekend institutes, Friday evening, Saturday, and Sunday.

The invitations to do this type of thing for callers associations around the country have grown tremendously. In fact, in this season, I've done 20, 3-day weekends for callers associations, area and even state-wide associations. They are recognizing that something is wrong, we're losing people. We're not keeping people. There must be a better way, and they're seeking help.

Now basically, the problem is this. Callers, get interested in first their

dancers, and they're very enthusiastic, and then they get into calling and they get carried away with, and intrigued with, the game of maneuvering people. You know, moving people from here to there with various methods.

They get carried away with choreography, and they are of the opinion that the dancers are carried away with choreography. The dancers are not because, we can prove this very easily. You can take any dancer whose just done a figure, he is in the middle of a dance, and he has done a Right and Left Thru and then a Pass Thru, and you stop him and say what two figures did you just do, and he can't tell you. He does one figure at a time, you see. So if a caller uses a real clever combination of figures to get dancers from



point A to point B, they don't know it's a clever combination. Only the caller knows that it's clever.

But the caller gets carried away with this and actually, the callers are doing a very natural thing. I did it when I began. They're calling for callers. They're calling for themselves and they find it pretty difficult to believe how little it takes in the way of choreography to keep the average dancer happy.

Now there is that small group and,

unfortunately, they are usually the caller's best friends. A very enthusiastic, overly enthusiastic group of people, who want to go out 3, 4 or 5 nights a week. The caller sees these people every time he calls a dance. They go with him for coffee, and they go with him to festivals in other cities, and they go to the conventions with him. They're always present. And these people think almost like callers, and they tell the caller what they like.

But the average person who comes in, and they constitute 80% or more if we go from a beginning class on, the average person never says boo. He dances until he is embarrassed by his inability to dance, until he's embarrassed too often by not being able to do what the caller has said, or not being able to get there in time, and without ever knowing why. He loses interest, drops out and says, ah, square dancing! And then, if his neighbor says we're going to join a class, he goes, "Oh, I tried that," and so we lose two couples, you see. Every time we lose a couple, we lose two because another couple well mention "I'm going to go to a square dance class" to him, eventually, and he'll say, "nah, I tried that, it's no good, they tie you in knots, you have to have Ph.D. to do it."

We've heard it from so many people. So, what we're trying to do is to instigate a training program in every area conducted by the older, more capable, leaders, the ones who have gone through all of these phases. They've tried speed and complexity, and intricate choreography, and novelty, and mob hysteria, and showmanship, and telling jokes, and everything else. They've tried all these things, and they've come to the conclusion that the only thing that can be sustained year in and year out is good, comfortable, rhythmical movement to

music and good sociability, tremendous emphasis on the sociability, the enjoying the company of other people. These men are qualified to pass on information to the newer man [caller], but the newer man with a feeling of insecurity cannot wait until the day he can feel that he has risen to a level on a par with the older leader. So it is quite difficult to get him to accept the fact that he can learn from someone around who he thinks is an old foggy that the activity has past by.

Now our problems here are probably very similar to what they are in Australia. I don't know if you have problems when we discuss this, but we found this to be true that in each community that I have visited for the past 11 years, I'm almost always told by the people, the callers and the dancers in that community, "Well now, Ed, you don't know our town. This is different. We've got a situation here. We have this problem, or we have that problem," and they recite the same problem that every other community has everywhere. Because in, in essence, this is the problem.

We are dealing with people, and the problems that we have in square dancing is people acting just like people. They're going to act just like people. Callers are people, and they're going to act just like people. And, if we throw up our hands in despair and say, all is lost because somebody is acting like people, then the best thing to do is to get out of it and try to find that perfect activity. I don't know what it is. But if we recognize this, then we do the best we can with what we have.

Now I can make certain recommendations, and I do. I'm doing this on a large scale in the United States with callers institutes, to the leaders. I am making some basic recommendations. First, you

have to recognize this, that every activity is just as strong or just as weak as its leadership, and I don't think anyone can argue with that. Therefore, we must develop strong leaders. The leader, and the principal leader in the square dance activity, is the caller. He must be the principal leader. He must develop good dancers and good dance leaders who will lead dancers insofar as leading them through the necessary steps to make a dance function, to make a club function.

Minimum organization. Minimum rules of order and so forth. Sociability is the important thing. Minimum decisions by the group as a whole. Every time you ask a group to vote, you are having a contest. If you ask a group to vote "Shall we have refreshments next week or shall we not have refreshments," maybe 80 people in the group vote yes, let's have refreshments, and four vote no. Those four will have indigestion next week. "They shouldn't have refreshments, I voted against it, you know." They've lost and that's important. But if somebody just says "We're going to have refreshments next week," they'll say, oh, and no one will have indigestion.

So you see, avoid anything competitive in square dancing and it has a better chance for success.

Extend the training period. We used to be able to teach people about all there was to do in square dancing in a relatively short time. Ten years ago when we had a very small amount to teach in the way of figures and terms, I took 30 weeks to do it. We used 30 weeks of instruction on a once-a-week basis, and we turned out some pretty fair dancers. They were not dancers until they had danced a year because none of them knew anything at the end of 30 weeks for the simple reason they

had not had practice time.

Now you don't learn the piano by going and taking a lesson. You take a lesson and the teacher assigns you your homework, and you go home and practice these exercises, 15 times a day for 6 days and then you come back, and you have played this same thing a tremendous number of times. So it is with square dancing. You don't know anything until you've practiced it.

With the number of things required for a dancer to participate in the club activity today in the United States, he needs a couple of years at least to learn. One year minimum before he is ready to come into the average club that's been going for 2 years or more. So we advocate avoiding class, the word class even, for beginning clubs. The word class, you see, doesn't suggest fun. It suggests work and almost every beginner that I ever taught in a class, the question that was uppermost in his mind when he walked in the door was when do I graduate? When is the class over?

And what he was saying literally was when does the fun begin, you see? Someone had convinced him that square dancing was fun. So if I bring him into a class, he thinks this is a period that he has got to get through because this is not fun, this is work and after I've gotten through this work, then I can have fun.

So, he squeezed through 10 weeks and graduated and clutches his diploma in his little hot fist and goes out to some square dance club, and the caller just beats him to death with a bunch of things he's never heard of, and calls things so fast, that he can't possibly hear, translate, and do because he has not had any practice. And he's probably home watching television the next week, you see.

A great number of our people never

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get beyond the graduation night. That's the end for them. They go out and try a club and are horribly embarrassed and give up in disgust and say I'll never learn. So we recommend beginning clubs. Let a group of people come together and stay together because they feel secure with the people they start with. They know as much as anybody there. We all started from scratch and we're equal. A caller, of course, must make it fun then and teach slow, teach very slow, as to the amount of material and dance the socks out of it, every figure that he does. Its great fun if you're new in the activity to do a Right and Left Thru. You just thoroughly enjoy this great mystery figure, the Right and Left Thru. And the caller doesn't have to replace it in 15 minutes with Square Thru. They can do the Right and Left Thru, you see, and do it over and over and over and not wear it out.

So to get the leadership to teach people and teach them slowly and while teaching them, teach them to dance round dances, couple dances, contra dances, quadrilles, progressive circles, progressive lines even progressive squares.

Now we've kind of cooked up a few

new ones for callers. Variety and formation, great emphasis on music, great variety in music, and I can guarantee that they will never lose their charm. Variety through miscellaneous terminology is a crutch. I know, I tried it. Variety through speed and complexity is a crutch, and I know, I tried it. I used to call at a 150 to 160 metronome beats, and throw the book at them, and used mob mystery and get real soft and then screamed out a command. This is mob psychology, and it will make people scream. And then one day I looked up and said "where did everybody go?"

And, I began to think a little bit about why do people come? They come for relaxation and fun. If they find relaxation, sociability, good people, good fun, they'll stay with it. If they find competition, factions, friction, embarrassment, they'll quit. These problems will always be with us as long as there are new callers. But as callers mature everywhere, and learn these things, they will patiently develop dancers and clubs that will survive. We have many clubs that are 10, 15 years old, and I think we will have more.

Continued next month

RHYME TIME



Caller, Poet, Rhyming and Friends

I'm a square dance caller, of that I am proud,
Although some times they say my music's too loud.

I can't help myself, the music's so fine,
It's almost like sipping delicious red wine.

The rhythm is steady, the phrasing so great,
Like the times when my wife and I used to date.

Just holding her hand was filled with romance,
Walking together was like having a dance.

The music is great, all the dancers are friends,
They laugh at mistakes and applaud when it ends.

I can't help myself, the rhythm and phrase,
Leaves me in a happy, euphoric daze.

So if you dance when I'm calling, remember my friend,
I'm happy to do this right to the end.

A special tribute to a wonderful lady, my wife, Joan.

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Remembering

Dick Rhodabeck

December 29, 2000

Dick, the National Square Dance Camper's Association Chapter 176 square dance caller, passed away suddenly of a massive heart attack.

Dick was a great, enthusiastic promoter of square dancing. He touched the lives of many. Besides being our caller, Dick, and his wife Pam, belonged to the Foxy Squares Dance Club in Potterville, Michigan and he called and Pam cued for their own club, The Sundae Stompers, in Holt. With his boundless energy, he taught many square dance classes and enjoyed giving demo's whenever asked.

Dick was active with the Lansing Callers and Cuers and the Lansing Federation Associations, and was always ready and willing to be available with ideas and help when needed. He will be sadly missed by all of his square dance friends, his wife, sons and daughters, grandchildren and great-grandchildren. His memory will live on.

Ralph Case

December 25, 2000

Ralph Case, 91, known as the dean of traditional Appalachian square dance callers, passed away on Christmas Day at his home in Upper Marlboro, Maryland.

Mr. Case, a North Carolina native, called dances in the Washington, D.C. and eastern United States for more than seventy years. His participants included Margaret Truman, General Omar Bradley, Senators Sam Irvin and John Warner and many other distinguished people. His friends included country music greats such as Roy Clark, Roy Acuff, Hank Snow, Jimmy Dean, Chubby Wise, Minnie Pearl and Grandpa Jones.

His famous Ralph Case Square Dancers performed at the White House, Grand Ole Opry, Hee Haw TV Show, the World's Fair, and several overseas U.S.O. shows. He made Appalachian square dancing easy to learn and fun to do.

Ralph will be missed. 🍀

A Trick With Numbers

You will have fun with the number stunt:

Ask a friend to write down his/her age. Then ask them to double it. Then add five, and multiply the answer by fifty. From this amount subtract the number of days in a year (365). The next step is for them to count the change in their pocket or purse, (any amount under \$1.00), and add this amount to the last answer. To this total add 115. Without looking at the total, inform them that (1) the first two figures of the answer will be their age, and (2) the last two figures of the total will be the amount of change they had. It works every time – if no mistakes are made!

Sunshine Magazine

WHAT'S AHEAD

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

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

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

NATIONAL CONVENTIONS

U.S.A.

- Jun 27-30, 01 Anaheim, CA 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
-

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

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 Folk 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

27-29 **HAWAII** - Maui No-Ka-Oi SD Festival, Maui Okinawa Cultural Center, Wailuku, Maui. Steven Strong, 334 Kamano Place, Lahaina HI 96761; 808-661-0414; Strokang@aol.com.



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

4-5 **NORTH CAROLINA** - Fontana Dam. Spring Into Rounds, Inn At Fontana Village. Bob & Jackie Scott - Bob & Rachel Boudrow Phase II, III & IV Easy Fun Level R/D Weekend Info: 1-800-241-0231 or 1-615-890-7876 cue4me@bellsouth.net or rboudrow@bellsouth.net

4-5 **TEXAS** - Austin S/R Dance Association Annual Mid-Tex Jamboree, A Grand Ball, Travis County Expo Center, Austin. Bob & Sandra Nichols, 512-218-8497; awinkle@juno.com

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 Wrigglesworth, 109 Meadowbrook Dr, Milton ON L9T 2B7 CANADA; 905-878-2678; jrwrig@look.ca

17-19 **VIRGINIA** - Dancing Diamonds Convention, Ramada Inn, Williamsburg. Al & Nancy Smith, 345 Bartell Dr, Chesapeake VA 23322; 757-436-19711; WASCACLUBS@aol.com www.hometown.aol.com/pubchair11

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

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

JUNE

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

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.

8-10 **MINNESOTA** - 50th Minnesota State Square S&RD Convention, Grand Marais. Registration: Bill & Alveera Posey, 2577 Jade St, Mora MN 55051; 320-679-1047. Lodging: Bob & Connie Barnabee, 260 Washout Rd, Grand Marais 55604; www.grandmaraismn.com.

HAPPY ST PATRICK'S DAY

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

JULY

1-7 **COLORADO** Lloyd Shaw Foundation's Rocky Mountain Dance Roundup, La Foret, Colorado. Bob & Allyn Riggs, 7683 E Costilla Blvd, Englewood CO 80112; 303-741-6375; RLRiggs@aol.com

7-14 **W VIRGINIA** - Country Dance and Song Society's Dance Week at Buffalo Gap, Capon Bridge. Steve Howe, 413-268-7426 ext 3; camp@cdss.org; www.cdss.org/programs/2001.

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; wcffjf@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

17-18 **TENNESSEE** - Annual Tennessee State Convention, Gatlinburg Civic Center, Gatlinburg. Registration Chairman, 27th State Convention, PO Box 1366, Ringgold, GA 30736; rayswaffor@aol.com; dancers@mlec.net; www.tnsquaredance.org

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

SEPTEMBER

13-15 **GEORGIA** - Georgia State SD Convention, Macon Centerplex, Macon. Bernard & Sandra Lowe, 75 Laurel Court, Dallas, GA 30132; 770-455-7035; BSLowe@mindspring.com

OCTOBER

12-13 **ARKANSAS** - Arkansas State SD Federation Fall Festival, Robinson Auditorium, Little Rock. Jim Baxley, 510 Rosewood, Benton AR 72015; Bob & Edna Johnson, 3 E Andalusia Way, Hot Springs AR 71909; 501-922-3513; wesqrdnc@hsnp.com

19-21 **VERMONT** - Tumbling Leaves 11th Annual Festival, Bennington College, Bennington. Bates, Brodeur, Marshall, Pulaski, Marriner, Branns & Mindlins. Plus, A-1, A-2, C-1. Info: Cliff Brodeur 413-443-3060; cliff@squaredance-hoedown.com; Red Bates 941-423-7143; redbates@juno.com



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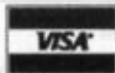
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