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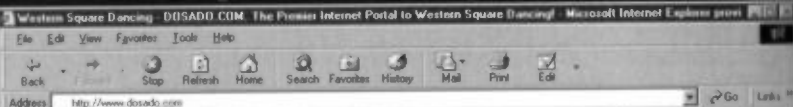


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There are a "bazillion" ways to recruit new dancers. Many of you have been quite successful so we'd like to invite you to share your successful recruiting experiences.

Submit your ideas via [email](#) (plain text please - no attachments) and we'll select appropriate articles to publish. We'll start these articles right here on the front page and then continue on an inside page with other articles on this critical subject!

Multi-Cycle Classes!

Multi-Cycle Classes have become quite popular in the last few years and we'd like to further the activity-wide discussion on this different structure for classes.

Again, we'd like to invite you to share your successful multi-cycle class programs. Submit your Multi-Cycle ideas via [email](#) (plain text please - no attachments) and we'll publish a representative selection of your submissions.

FREE Listings!

Callers-Cuers-Instructors

We've just completed the complete revision of our [Callers-Cuer-Instructor Listings!](#) It is now database-driven and our ability to keep this list up-to-date is much improved. If you are already listed, please visit these pages and notify us of any corrections. If you are not yet listed, please submit your listing now. Visit our [listing](#) to check out the current list.

Western Square Dancing - DOSADO.COM™

Bill Heyman - Webmaster

Featured Pages!

Callers Colleges: This page features listings and links to most of the [Callers Colleges](#) known to us. Each Spring and Summer, caller coaches around the world put together Callers Colleges for the improvement of calling skills for both new and experienced callers.

Scholarships: Also included are links to [Scholarships](#) which pay part or all of the fees associated with such schools. Scholarships are currently offered by [Callerslab - The International Association of Square Dance Callers](#) and by [Supreme Audio/Hanhurst's Taps & Record Service](#). If you or your organization sponsor a callers college or offer scholarships for such schools, please [email](#) (plain text please - no attachments) and we'll add these listings to our page!

Callers Books & Note Services: This page features listings and links to most of the [Books & Note Services](#) known to us.

If you are aware of additional internet resources for Callers Books or Note Services, please [email](#) (plain text please - no attachments) and we'll add these listings to our page!

Check Your Links!

Do you have a link on [DOSADO.COM](#)? If yes, please check it for errors so that all links take visitors to your correct address! We believe we have removed all non-functioning links. Please let us know if you find a non-functioning or incorrect link!

Want to **add a NEW listing or submit a correction**? Just submit the new or corrected information on the listing and where you think it should be on our pages and we'll do our best to accommodate you!

Make corrections to an existing link or submit a **NEW listing!**

Linked to DOSADO.COM?

Does your website have a link to [DOSADO.COM](#)? If not, we hope you'll agree that "one good link deserves another!" Please add our link to your page if you are listed on these pages.

Helpful linking information may be found at [Link To Us](#)

Feedback!

Since "Content is King" on the internet, we need **your input!** Tell us what features and listings you'd like to have included and we'll continue to expand these pages to meet all your Square Dancing needs!

Click here to give us feedback on our website and make suggestions to make these pages even more useful to the Square Dance community!

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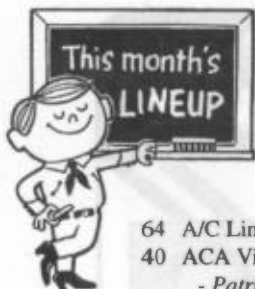
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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juaire

Volume 56 Number 7

July 2001

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Subscriptions
Michelle Merchant
Cartoonist
Corben Geis

FROM THE EDITORS

ED & PAT JUAIRE



New Contributors and Ramblings

Please join with us to welcome John & Linda Saunders as they join all the excellent contributors read here in American SquareDance.

Many of you know John & Linda, many of you don't, but everyone will get to know more about them and their deep enthusiasm for the square dance. They will write about many varied facets which we believe will be of much interest to dancers and callers.

With the warmer weather upon us, at least in the northern hemisphere, square dancing slows down almost to a grinding halt. We hope that you don't forget those new dancers who have joined with you to become part of the square dance family. We always encourage summer dancing and only dancing the mainstream program. We

also encourage not getting bent out of shape if the dance is basics - so long as the dance is fun. That's what this is really about.

Postal rates are going to affect us again. As this is written, we do not have the new rates but we have been told it will be substantial. We had an overall increase of 14% at the start of this year and this latest increase is supposed to be even larger. The increase is being opposed by all publications but we are sure nothing will stop it. It will have an impact on our subscription rates since as we lose advertisers, the subscribers must pick up the slack so that we can continue to bring this publication to you every month.

We hope you have a wonderful dancing summer.

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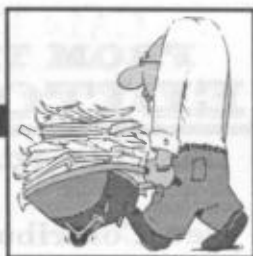
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FROM THE MAIL ROOM



Dear ASD:

Mary & I are now learning C1. Can Ed Foote zing our minds with more pages of A/C Lines?

*Eric Boesch
Great Britain*

Hi Eric:

We would like to oblige but unfortunately we cannot at this time. Finances are such that we cannot add the additional pages it would require to cover Advance and Challenge properly. May we suggest you contact Zip Coder, PO Box 2715, Laurel MD 20709-2715 or at lrodoff@bcpl.net. That publication is devoted to Advance and Challenge dancing.

Hi Ed and Pat

Congratulations on your "From the Editors" piece in the May ASD (about giving newer, and all dancers, somewhere to go).

Extremely well said.

I reckon that it should be etched in stone tablets and handed out to all clubs. I would like to ask permission to quote from that article in a future edition of "Callerlink."

Thanks

*Jeff Garbutt, Editor
Australian Callers' Federation
"Callerlink"*



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Dear Ed & Pat

Thanks for continuing to publish a great magazine. I really enjoyed the series with Ed Gilmore. What an enlightening and educational interview.

We will be doing a Caller's School in New Hampshire, Hope we get to see you.

*Jerry Junck
Wayne, NE*

American Square Dance/ Bernie Coulthurst:

God forbid that your idea (May ASD) of dropping Plus calls (you'll add them to Advanced) and go with Mainstream, Advanced and Challenge.

Mainstream by itself may keep people dancing for awhile, and there are some national callers who could (?) make a living calling

Mainstream dances.

For the most part, there are in the St. Louise area a few callers who can make a Mainstream dance interesting enough to have people come once a week. But three or more times a week - no way. Does the word "Boring" ring a bell?

Come on Bernie, what is needed is to be less stringent on the dress code for most dancers. Advance and Challenge with their limited numbers would not be sufficient to expand square dancing. Let's keep the fun in square dancing.

Sincerely,

*Bill Bogardus
St. Louise, MO*

**Send your letters to:
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The Henry Ford Heritage Recreated

In 1969 caller Elsie Jaffee, the grand little lady of square dance, acted on her belief that there should be a special gala type dance where experienced dancers could welcome beginners to the activity. She arranged for the area's first Sweetheart Dance. Elsie, a caller instructor, promoter, leader and a 365 day ambassador for square dancing didn't stop there. She arranged for several clubs to take turns sponsoring and working the mainstream event. She donated her time and talent and persuaded other callers to do the same. The dance was a success, and it began a tradition that continues each year on the Sunday before Valentine's Day.

Elsie called at each dance until a couple of years ago, then visited the next few dances. This year poor health kept her away, but she would be, and should be proud of the results of her efforts. The 32nd Sweetheart Dance was sponsored by The Mapletown Square Dance Club under the leadership of presidents, Darrell & Helen Gibson. They were forced to find a new location, and selected Bedford High

School. Attendance was the best in recent memory. Over three hundred people were there, including some of the area's finest callers and cuers. Volunteering their services and talent to call were Master of Ceremonies, Ray



Hub dancers and helpers at the 32nd Annual Sweetheart Dance. Standing l to r are Sonny Wells, Linda Lekson, George Pelow. In the car from back to front are Denver & Jane Dye, Donna & John Hudelson, Wilbur & Wilma Brown (Hidden) and Holly & Glen Miller.

Miller, Bob Cadman, Ray Marsch, Dick Mackey, Gene Hammond, Hal Beas, Mack Yokum, Tom Rudebock, Janet Brazil, Hank Butler, Bev Schumman, and Tom Strickland. Cuers were Dick Winter, Al Wolff, and Dennis Kalal. As usual most of their spouses were there to lend a helping hand.

The new location, at the southeast extremity of the Cleveland area was more accessible to our friends in the Akron Federation, our good neighbors

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to the south. Thus, several clubs from that area were represented. We saw smiling faces from almost every club within a fifty mile radius, and a few from farther away.

Our hosts, usually referred to as Mapletown, dance in Chardon, Ohio the center of Ohio's renowned maple syrup producing area. They provided an ample and appetizing refreshment table, decorated the hall, held a split the pot drawing, a Chinese auction,

and arranged for the callers and cuers and for the presence of the Friendly Fashions dance clothing shop.

Sponsorship of the event rotates among clubs that dance east of greater Cleveland. The current line up is Mapletown, The Hubs, Broken Wheels and Buckeyes. Custom dictates that the sponsor of the following year's dance perform a demonstration at the Sunday afternoon affair. The Hubs did that, and they did it with a flourish.

Instead of the usual progressive squares or some variation thereof, they worked up a presentation based on the dancing community of the early 1920's. As many of you know, it was during that period that Henry Ford became a very active promoter of old time western dancing which the Fords considered much more respectable than the popular jazz.

The Fords had a ballroom in Fairlane, their Dearborn, Michigan home. Few people could afford to decline an invitation to spend an evening dancing with the Fords, who employed Mr. Benjamin Lovett as a full time dance master. His job was to teach the Ford friends, and to conduct their frequent dance programs. He was the equivalent of today's caller.

Randy & Thelma Dunaitis, Hub presidents, borrowed the idea of replicating another era. They contacted Ms Ruth Walker of the California Heritage Dancers, and received much input from her. Another source of information was the book "Good Morning" published by the Fords in 1926. The research enabled them to dance the "Newport Quadrille" which was found in the Ford book and put on a disk by Hub member Doug Cooley.

At this point they encountered a logistic problem, how to get the dancers into the hall. It was solved in California Heritage style, when they made a vintage Ford phaeton. The very clever design enabled the driver Glen Miller, and seven passengers, Holly Miller, Willis and Wilma Brown, Denver and Janet Dye, and John and Donna Hudelson to 'drive' into the hall while a narration read by Norm Kubbins explained the Ford's involvement in popularizing square

dance. Near the stage, they were met by other quadrille dancers, Doug and Linda Cooley, Randy & Thelma Dunaitis, Carolyn Harden, Bill & Irene Hein, Ron Mamere, Glen & Holly Miller, Flo Olson, Rick & Thelma Payne, Denny Stuart and Sonny Wells.

The very realistic car was made of fabric draped over a frame skillfully assembled by Glen Miller. Amazingly, after the passengers left the car, it was disassembled and removed from the floor in less than one minute. Ray Marsch called the "Newport Quadrille" for the period costumed dancers. The ladies' dresses, colorful prints with matching headbands were made by ten club members. The flared skirts were of calf length with three quarter length over blouses. The gents wore dark suits with white shirts and shoestring bow ties.

The afternoon, a success in every way, achieved the goal of welcoming newcomers to the dance community in an elegant manner. Further, the ingenuity and team work demonstrated by the members of both clubs made us all proud of the activity. Elsie Jaffee, you can be sure your tradition will be carried forward in fine style as the always imaginative Hubs prepare for the 33rd annual dance in February of 2002.

Should any of our readers be interested in producing a similar demonstration, the principals have offered to share their research. They can be contacted as follows. Randy & Thelma Dunaitis of the Hubs 330-562-8719 or Ruth Walker of the California Heritage Dancers: 909-677-2183 or rewalk@iinet.com

*Bill Walsh
Cleveland, OH*

Honolulu, Hawaii

Honolulu Square Dancers held a dance party on April 25 for Cruise Ship Dancers at Honolulu's Historic Aloha Tower. The S.S. Independence docked at Pier 11 next to the Internal Passenger Terminal and visiting dancers were able to walk off the ship and directly into a square throughout the evening's festivities.

Rockin' M Records and SquareDance.Com booked the cruise and brought 75 mid-America visitors to the islands. Cruise leaders and call-



*Aloha Tower Market Place with
SS Independence*

ers Henry Israel, Danny Payne, Doug Jernigan and Sonya Savell took the stage throughout the evening to lead and entertain the dancers. Honolulu's Square Wheelers and Hayseeds Clubs hosted the guests and were pleased to have almost every active dancer on the island of Oahu join in the fun.

Honolulu dancers were thrilled with the opportunity to dance with these notable professionals and truly enjoyed the crowd from Oklahoma. The cruisers spent seven days tour-



*L to R: Callers Danny Payne, Sonya Savell Jones,
Henry Israel, & Doug Jernigan standing on the
stage in front of one of the large Terminal Murals.*

ing the Hawaiian Islands with port calls on the islands of Maui, Oahu, and H a w a i i (The Big Island).

They returned to the mainland with fond memories of H a w a i i a n Aloha and a standing invitation to return again for another tip, hopefully in the very near future. Be sure to ask them to demonstrate the "Hula" at their next dance.

Mahalo!

*David P. Lemon
Pearl City, HI*



*Scale Model of Honolulu's
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Spring Dance North Carolina

The Skyland Twirlers of Asheville and Pope Promenaders of Fayetteville took first and second place, respectively, in both total attendance and highest percentage of club members attending the Spring dance of the North Carolina Folk, Round, and Square Dance Federation at the Waynesville Recreation Center May 12. Host club for the dance was the High Mountain Squares of Franklin, formerly the Otto Firehouse Squares.

A total of 234 dancers, callers, cuers, and line dance leaders attended the afternoon and evening dances, which included square, round, and line dancing. Of this number, 20 were callers, six were cuers, and five were line dance leaders.

The United Square Dancers of America insurance program was the

subject of the education session led by Curtis Buchanan of Huntersville, with callers Jerry Biggerstaff and Paul Walker contributing to the discussion. Forty-two of the 95 clubs that are Federation members currently participate in this program.

At the Council meeting, with President Bill Stewart of Hendersonville presiding, club representatives voted to approve the following recommendations made by the Past Presidents Advisory Committee: (1) Create a Federation web page, (2) the appointment in each club of a Federation representative to attend each quarterly Federation Council meeting, (3) appointment by the Federation president of regional coordinators to coordinate communication and other activities between the Federation and clubs in each region, (4) holding a workshop at the November Federation dance for new club officers, and (5) presenting an annual Attendance Award

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to the club having the highest average membership in attendance at the February, May, and November Federation dances. The Constitution and By-Laws Committee will draft the necessary language to implement these recommendations and send proposed changes to clubs for approval later this year.

Wayne Bowman of Charlotte reported that plans are moving forward for Charlotte to submit a bid for the 2007 National Convention, with North Carolina as the host state. Charlotte was the site of the 47th NSDC in 1998.

Lesley Green of Durham, chairman of the State Convention Committee, announced that the 12th Annual Tar Heel State Convention would be held at the North Raleigh Hilton in Raleigh August 17-18 and encouraged dancers to register and make hotel reservations in advance. A new feature of the 2001 convention will be an advanced square dancing workshop.

Federation past president Gene Triplett of Matthews reported that CALLERLAB will hold a Caller School at the 51st NSDC in St. Paul and plans to make this school an annual event at future nationals. Gene urged all dancers to contact their Congressman and

request him/her to vote for HJR 15 designating the square dance as the national folk dance of the United States.

Charity Ball chairman Bill Grindel announced that several hospice benefit dances would be held throughout the state in September and that tickets to be sold in support of local hospices would be mailed to Tar Heel clubs soon.

The Sardis Squares of Charlotte will host the Fall Federation dance November 10, with the Charlotte Convention Center as the probable venue. To help defray expenses for this dance, dangles commemorating the 50th anniversary of the Federation will be sold to dancers, callers, and cuers.

*Al Stewart
Greensboro, NC*



Past club president Ona and Richard Sanders of the High. Mountain Squares in Franklin, NC were host club coordinators at the Spring Federation dance in Waynesville. Until a recent name change this club was the Otto Firehouse Squares.

What a Bang-Up Night

The club we call our home club is "Shepherd Swingers" in Phoenix, AZ. We are known as a very friendly club. We are an outreach part of Shepherd of the Valley Church. This year was not as large a group of new dancers as in the past. We had a few less than 30 graduates "But What a Class." Our new dancers class runs from September to May each year on Tuesday evenings. We had an average attendance of 8 squares with the wonderful help of our "Angels."

On graduation night, April 3, our caller, Chuck Meyer, our club officers,

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Email: RVCollipi@aol.com - Tel. 603-898-4604 - www.members.aol.com/Rvcollipi/index.htm

President - Velta Larson, Co-treasurers - Marilyn McKeown & Dorothy Smith, a host of angels, and us, Laverne & Art Coffey, were aghast because the Vice President, Rick & Sharon Hicks who are in charge of the class, hadn't arrived and only one new dancer had arrived.

It was 7:30 and time for the graduation party to start. Chuck said "Let's square up and let the party begin." Then it happened! In came the Vice President and the class. They



were on crutches, in braces, arm slings, bandages and canes. You name it, every one was hurt! Previously our caller had said he hoped he hadn't worked them to hard!!

What a night. We had a grand march and the dancing began for 10 or 12 squares. Our new dancers are coming on Tuesdays now to our Mainstream Dance with Plus workshop, thru August. They are also attending our regular dances on Fridays.

*Laverne Coffey
Phoenix, AZ*

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SQUARE-UP

JOHN & LINDA SAUNDERS



"Spring Cleaning"

Out with the old...

In with the new is a favorite saying of mine.... I'm for anything new that will improve our great square dance activity.... Springtime always brings us new growth in the world around us so we should take note of all this and go with nature.... If we fail to improve on our activity, as dancers, we also will be failing our square dance activity. I'm for anything new that will improve our great square dance activity.... Oh, I already said that.... But I feel we should be saying this over & over.... We have a wonderful, healthy activity and we all need to work together to improve ourselves in our presentation to the non-dancing public...

Graduation time for new classes

is here. Clubs have worked so hard for 25 weeks to get these new dancers up to the Mainstream level and will be continuing to work even harder to introduce the Plus program to them without losing them. The Plus club member has forgotten what it is like to be a new dancer. Is it time to houseclean the old members & bring in the new....? This is always a major decision....You're wrong if you do & wrong if you don't.....and as with anything we will always lose some....let's hope we can manage without to much loss....

I am always looking for ways to improve upon the way our public views us. I found this in the newspaper recently and wanted to share it with you.

"JOHN'S NOTES"

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by

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A Rule of Three

- Three things to govern - temper, tongue, conduct
- Three things to cultivate - courage, affection, gentleness
- Three things to despise - cruelty, arrogance, ingratitude
- Three things to wish for - health, friends, contentment
- Three things to admire - dignity, gracefulness, intellectual power
- Three things to give - alms to the needy, comfort to the sad,
appreciation to the worthy

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Some of the dancers in our area have started a Happy Huggers Club....Their idea was to have a Square Dance club that promoted good will & good dancing...They did not realize what an impact this would have. With no place to hold a regular dance they kept getting calls for information to belong...

Today when most groups are losing members this one is growing by leaps & bounds, over 70 couples to date. Maybe you're ready for a new idea...Out with the old in with something new..Always be open to new ways, new material, new ideas, All it takes is a little work to improve oneself.....

The caller was great we sure had fun,
We danced every dance, every single one.
And when it was over, the time expired,
My feet were sore and my bones were tired.
But I'm not discouraged, there is no disappointment,
I go home and use the Ben Gay ointment.

By Ken Reiss, Saint Louis, MO

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

turnertempos@bigpond.com

This month's issue contains Basic choreo using Promenade material. David says, "A lot of the art of being an 'exciting' caller comes from the ability to call different combinations of figures, so that dancers can't effectively anticipate the next call."

The Mainstream emphasis this month deals with calling Spin Chain Thru, but in reverse order. So, from parallel Right Hand Waves, the Centers will Cast 3/4's, then the very Centers will Trade, they then Cast 3/4's with the person they meet, and finally all dancers will trade.

The Plus featured section contains singing call figures shared by Jet Roberts.

For Advanced callers, David looks at doing more with the call Explode (the Line) from Lines facing Out, Inverted Lines, and 3X1 Lines.

The Features Call was written by George Kent (Australia) called Chain and Turn. (Ed. Not exactly sure, but the call seems to have been renamed Chain By in the choreo.)

For those that might be looking for some sequences that don't involve a Partner change, then this section is for you, from the Basics program thru the A-1 program.

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

JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

This month's article in Dancing Contra, by Don Ward, is a repeat from May of 1995. Don is undergoing medical problems, and we wish him a speedy recovery.

In the Workshop ideas section this month, John shares more information on how to call "Progressive Squares", continued from last month. With the use of Zeros and Equivalentents, you can easily create variety for the dancers. There is also a section on the call, 'Single Ferris Wheel'. This call has the in-facing dancer in a Box Circulate formation acting as if they were the in-facing couple doing the Ferris Wheel, and the out-facing dancer acting as if they were the out-facing couple doing the call.

The Basic Program (Mainstream 53) call featured is Chain down the Line. Spin the Top is the Mainstream Program call of the month. This month for the Plus Program John explores Peel the Top.

The Advanced and Challenge Supplement includes: Partner Tag; Switch to a Diamond; and Shakedown.



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CALLERLINK Australian Callers' Federation

This note service is part of the Official Newsletter of the Australian Callers' Federation with Steve Turner acting as Chairman. Their Web site is <http://www.aussiecallers.org.au/>

Continuing from the previous issue, Brian Hotchkies discusses the use of Modules in preparing your choreographic tips. Some examples are an Opening Routine, a Set-Up to a Right Hand Lady Line, as well as Right Hand Lady Line Get Outs.

A very detailed article titled, "Sound Advice for Callers", written by Bob Bugash comes to a conclusion this month with a discussion on amplifiers and pre-amps. Some terms that are defined are amplifier, pre-amplifier, line input, phono input, and microphone input.

If you're looking for more ideas on calling singing call figures using Ferris Wheel other than the "over-used" standard figures, then David Cox has several alternatives for you.

CALLER'S NOTES Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a look at the call 'Zoom'. While most often the call is used from a starting Double Pass Thru formation, it can also be called from many other formations, such as: completed DPT; two faced lines (with the ends doing the call); single file Promenade; Columns; Box Circulate; Promenade; points of a diamond; and anywhere else a Leader/Trailer relationship exists.

In the Mainstream 53 (Basic) and Mainstream programs, the entire Trade family (Boys, Girls, Ends, Centers, Couples, and Partner) are featured, as well as a page of choreo using these calls. Also included in the Mainstream section is info on calling Centers In. For the Plus Program, Peel the Top (from Tidal Waves) is the featured call. Also included are some sequences for dancing the Plus program. For those calling Advanced, Right/Left

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Roll to a Wave (based on a workshop by Bruce Stretton) and the Beau/Belle Naming Convention are highlighted, as well as some dance sequences for the A-2 programs.

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tfguild@capital.net

An addendum to the series of articles on Vocal Health by Margaret Cox, gives the following advice for when you have a cold: Call in favors. Get another caller to fill in for you; Call off the dance and rest; Use the called side of the record; Use 'sing-along' records.

Although many years have past since he attended his first caller's school, Walt Cole shares some of the tools that he received, and how he put them to good use. Some of these tools included: Working with the

Dolls; Using the Tape Recorder and Tapes; Practicing Voice Skills; Developing a Library; Dancing; and Caller Associations.

Larry Cole contributes a very interesting view on what is Showmanship, and the various aspects that a caller has at his or her disposal to enhance the overall presentation.

Several pages of choreography are included in this issue, including the Choreo Concerto page, a Berquam Bonus with Dixie Grand, choreo from the CALLERLAB International night from Swedish callers, and choreo from Walt Cole's Notebook.

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- ESP - 1053 IT'LL BE ME by Elmer
- ESP - 1048 I WANT MY BABY BACK by Bill



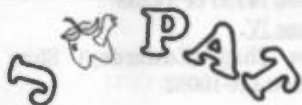
Steve Kopman

RECENT

- ESP - 1056 BADLY BENT by Elmer & Gary Shoemake (Guest)
- ESP - 1055 KATIE WANTS A FAST ONE (Guest) by Gary Shoemake
- ESP - 1047 RED ROSES FOR A BLUE LADY by Elmer
- ESP - 924 IT MUST BE LOVE by Steve
- ESP - 1051 MORNING SUN by Elmer
- ESP - 1050 TENNESSEE WALTZ Guest Appearce by Mac
- ESP - 1049 FLOWERS ON THE WALL by Elmer
- ESP - 1042 KENTUCKY WALTZ Guest Appearce by Mac Letson
- ESP - 421 BOOGIE BEAT (Hoedown) by Steve
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Dear Friends and Readers,

We are sure that those of you who went to California to the National Convention had a really great time and were able to see some of the round dances that will be taught this coming year. Let us know of your teach selections so we can list them in this article. Thanking you in advance for the information you send to us each month.

Chicagoland Round Dance Leaders' Society

Teach Of The Month May 2000

Jayne & George Sheldon

Phase II

Smoothie (Harris) II+1/Two Step/Hi-Hat 965

Phase III

Mr. Sandman (Harris) III+2/Foxtrot/
Eric 252 (E-2025) or Coll 4027

Phase IV

Easy Touch IV (Haworth) IV+2/
Rumba/Coll 04787

Phase VI

Amapola (Rumble) Rumba/Star 131

Southwestern Ohio Square Dancers' Federation Round of the Quarters June, July & August 2001

Phil Van Lokeren

Easy

Sugartime (Gabler) III/TS MCA 60071-
McGuire Sisters

Intermediate

Colors Bolero (Dufrene) IV/Bolero/
Hollywood-V. Williams

Minnesota RD Council Round Of The Month

Steve and Jean Philson

Phase II

Columbus Stockade Blues (Edge) TNT
282

Phase III

Hernando's Tango (Ackerman) Grenn
17094/14155 or 14258

Phase IV

Slow Shag (Easterday) Slow Jive/
Lamon LR-10082

Dixie Round Dance Council Most Popular Teaches As Reported In The Newsletter For May 2001

Mary Simmons, Editor

1. All That Jazz (Sechrist) IV/
Foxtrot Star 118
2. Adeline (Shitata) VI/Slow Two
Step/SP 276
3. Saturday Night Lindy (Bahr)
Unphased Lindy/SP HSH-4002
Stuck On You (Rumble) IV/Jive
Coll 4509-Elvis Presley
4. Wounded Heart (Worlock) V
Bolero/SP 377
Perfidia Foxtrot (Slater) VI
Foxtrot/SP 352

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- Trinidad (Kincaid) IV/Mambo
Coll 90030-Andrew Sisters
Slow Shag (Easterday) IV/Jive
Lam LR 10082
5. Nessuno Mai (Goss) IV+2/Foxtrot
Star 125
 6. Whistling In The Dark (Rumble)
VI/Waltz/SP 382
Witchcraft IV (Slater) IV+1
Foxtrot/HOC 652
Paradise Rumba (Wagenhoffer)
III+2/Rumba/Roper 268
 7. Happy Sounds (Restorff) II+1
Two Step/MGR 074
Belize (Lawson) III/Waltz
Die Lorelei (Bendewald) III+1
Waltz/ HH EN009
Love Changes Everything (Pierce)
V/Bolero/SP 378
Liebestraum #3 (Shibata) V
Waltz/SP 310
Todo Todo Todo (Goss) VI/Cha
Star 124
 8. Somebody Loves You (Buck)
IV+2/Foxtrot/Jive/Decca 32283

- Fangled Tango (Broadwater) III
Tango/SP 372
You'll Never Know (Slater) VI
Foxtrot/SP 349
Combo Cha Cha (Clark) III+2
Cha/Star 127
Blue Moon (Rumble) VI/Foxtrot
SP 382
Walkin' Cha (Auria)/III/Cha
TNT 181
Southern Nights (Seurer) III+1
Cha/Coll 6041
Flowers On The Wall (Bond)
IV+2/Cha/Mer 172=152
Lolita Cha (Herr) V+2/Cha
Star 135
Ask Me (Slater) IV/Bolero

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"Some plants," said the teacher, "have the prefix dog. For instance, there is a dogrose, the dogwood, the dogviolet. Who can name another plant prefixed by dog?"
"I can," shouted a little readhead from the back row. "Collie flower."

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Independence Day is coming up, for the USA on the 4th of July. This is a day in which we honor those who fought for our independence and made us one of the great countries in the world. We wonder what our founders would think of us today, but that is for another article. Right now we are going to honor those who had the fortitude and foresight to bring forth our great country. There are other "independence days" being celebrated this month and our best wishes to them also.

INDEPENDENCE DAY

Description: 4 wall line dance LEVEL: Beginner

Music: Independence Day, by Martina McBride Count:28

- | Beat | Description | |
|-------|--|---|
| 1&2 | One 3-step shuffle to the right (R-L-R) | 15-16 Rock forward on left, rock back on right, |
| 3-4 | Rock back on left, rock forward on right, | 17&18 One 3-step shuffle backwards, (L-R-L) |
| 5&6 | One 3-step shuffle to the left (L-R-L) | 19-20 Rock back on right, forward on left, |
| 7-8 | Rock back on right, rock forward on left, | 21&22 One 3-step shuffle forward (R-L-R) |
| 9-10 | Rock forward on right, rock forward on left(left stays in place) | 23-24 Step forward on the left,1/2 pivot to the right, |
| 11-12 | Rock back on right, rock forward on left, | 25&26 One 3-step shuffle forward (L-R-L) |
| 13&14 | One 3-step shuffle forward (R-L-R) | 27-28 Step forward on the right, 3/4 pivot to the left (weight on left) |
| | | REPEAT: |

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- HH 5245 - "Tonight The Heartache's On Me" by Kip
- HH 672 - "Sammie" flip Hoedown (2 cpl) Basic 49 by Buddy
- ELK 045 - "Two Pina Coladas" Sing-a-long by Dan

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- HH 5240 - "Don't Sweetheart Me" by Tom Miller
- HH 671 - "Happy/Ginger" flip Hoedown by the Hi-Hatters

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EASY LEVEL

BOB HOWELL



I had the opportunity this past April to spend a few days with Andy & Hope Pennock of Edmonton, Alberta, Canada in some CPD sessions at CALLERLAB. What a delightful couple and are they ever doing things to make the world of dance a better place. They presented me with a copy of a book that they and their colleagues edited with the help of a grant from Imperial Oil Limited and the untiring efforts of the Edmonton Community Dance Program assisted by Sheila New who inputted everything into a great format. Andy and Hope can be reached at 10538-67 Avenue, Edmonton, Alberta T6H 1Z6. Phone: 1-780-434-7736. This book is a gold mine. One of their first offerings is entitled - - -

FIDDLESTEPPER POLKA INTRODUCTION TO DANCING

By Hope Pennock

Formation: Two circles - gents on the inside, single file, facing RLOD; ladies on the outside, single file, facing LOD; can be even numbers or not (an extra element of fun is added with unequal numbers)
Left Foot Start

Music: Any lively consistently phrased music such as "Fiddlestepper Polka" Wagon Wheel - WW 811 -A

Routine:

Beats

- 8 WALK FORWARD
- 8 DOSADO THE CLOSEST PARTNER
(if the numbers are uneven, some will have to dance alone!)
- 8 PROMENADE THIS PARTNER LOD
- 8 SAY THANKS AND GOOD-BYE
(the gents roll left to the inner circle and the ladies continue LOD)
(4 beats for Promenade and 4 beats for gentleman roll etc.)

HAPPY INDEPENDENCE DAY

And again from the United Kingdom, Henry Garfath sends yet another crowd-pleaser. I am sharing his entire letter with you. What a joyous individual.

Last Saturday I had one of those "wedding receptions from hell". You know bar in one room, eats in another, dance in a third; everyone glued to their seats and an uninspired band.

In the midst of this I was asked for a "slow change partner dance". It had to be pretty simple and I thought of "Swed-Finn Mixer" (a dance I had been taught years ago by Floyd Davis of Modesto).

SWED-FINN MIXER

Formation: Double circle facing partner, men with back to COH.

Music: I called this simplified version to 32 measure marches (the original was in polka time!)

Routine:

- A1 Partners RH turn and LH turn. Freeze when back in place without turning back to face partner.
- A2 Drop hands, single file promenade. (The previous command ensures there are enough men facing clockwise and enough women facing counter-clock to force the others to promenade the same way!).
- B1 "Swing!" Gents turn to nearest lady and swing. (A full music allows those who get missed out to locate a partner).
- B2 Promenade as couples counterclock, cross hand hold. At end let go of LHs to start dance again.

Surprisingly this little dance marked the turning point of the evening. You probably know the original, but I feel this variation makes it a "wooden tops" special!

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he just can't hit it that far.

Tracy Brown of Flatwoods, KY owner of BIGMAC Records and Tom Dillander of Palomino Records in West Point, KY teamed up and sent along a record that is most appropriate for this season of the year. I have changed the routine offered on the called side to one quite basic.

LAZY, HAZY, CRAZY DAYS

Formation: Square

Music: Lazy Hazy Crazy Days. Pioneer-136

Routine:

Intro, middle break and closer:

Dosado around your corner lady

Come back and swing with partner round and round (long swing)

Then allemande left that same sweet corner baby

Grand old right and left go round the town

Meet your partner, swing her right hand around - and then

Left allemande, come back and promenade

(Roll out those) Lazy, Hazy, Crazy days of summer

You'll wish that summer could always be here.

Figure:

Heads (sides) promenade, travel half way

Go down the middle & do a right and left thru —

Join your hands and circle left—

Left Allemande the corner, weave the ring

When you meet your own, dosido, but

Take your corner and promenade

(Roll out those) Lazy, Hazy, Crazy days of summer

Dust off the sun and moon and sing a song of cheer.

Corben Geis



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*Fifty Miles West of Indianapolis

Jane Carlson of Weston, MA presented a real slick, quick teach contra at the Contra After-party at CALLERLAB last April. I enjoyed it so very much that I asked her to send me the instructions. Try this one for an instant success routine. Jane says that she got the dance from Yona Chock of Hawaii from a book by Grace Johnson. It is called - - -

SIMPLE CIRCLES

Formation: Becket formation with couples facing, one couple with their backs to the center of the hall, the other couple's backs to the wall. (Becket Sicilian circle)

Music: Whispering

Routine:

- A1 Circle left and right. The two couples circle with each other.
- A2 Large circle right and left. The inside circle and outside circle, circle right and left.
- B1 Original 4, star right & left.
- B2 Each couple does a half promenade across, men passing left shoulders. (After the turn back, each couple shifts to the right.)
Right and left thru with the new facing couple. ■

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Take a  at what is just released...

Confessin' That I Love You Foxtrot

Phase IV+1 (Nat. Weave) - Foxtrot - Grenn 17162 by Al Russ - Carl & Carol Schappacher. Good music and a nicely written routine. Figures included are 3 step, reverse wave, back feather, in and out runs, slow side lock. Excellent routine to introduce Phase IV foxtrot figures.

Walk With Bill

Phase II - Two Step - Grenn 17026 - Hank & Jetty Walstra. Suggested speed is 41 rpm's. Other than that pure vanilla.

Then He Kissed Me

Phase II+2 (Whaletail & Strolling Vine) - Two Step - King 2090 or Coll 3201 by the Crystals - David & Teri Meyer. Suggested speed is 47 rpm's. Broken box, and wrap sequence included in this dance. Also has a whaletail in the routine.

How Deep Is Your Love

Phase III - Rumba - STAR 102 - Nancy & Dewayne Baldwin. Cucarachas, New Yorkers, crab walks, shoulder to shoulder, and peek a boo chase double. Ending is side corte, kiss if you like.

Redneck Two Step

Phase II+1 (Fishtail) - Two Step - Arista 69020-7 It's Alright to be a Redneck by Alan Jackson - Mike Seurer. CW music with a good beat. Dance has wrap sequence in it. Other than that no surprises.

Watermelon Man Cha IV

Phase IV - Cha Cha - Col HOF 13-33087 by Mongo Santamaria - Bill & Martha Buck. Part A starts with exploding cucarcha, New Yorker in 4. Kick to a 4 cha, other than these figures, standard Phase III/IV figures in this routine.

Volare III

Phase III+1 (Alemana) - Cha Cha - STAR 115 Volare - Nancy & Dewayne Baldwin. Sliding doors, crab walks, spot turns, time steps, whip, ending you stomp 3 times. Nice easy cha cha.

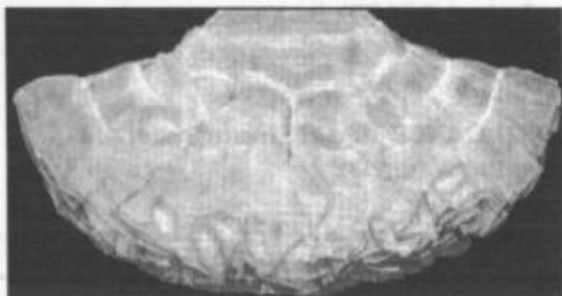
Wanted

Phase IV - Five step/West Coast Swing - MCA 60069 I Want to be Wanted - Mark & Marlene Thone. Good way to introduce west coast swing to your group. Choreographers have encompassed 5 count and west coast figures such as sugar push, u/a turn, left side pass.

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My First Waltz

Phase II - Waltz - Grenn 37008 or 6-14262 - Allemande Al & Martha Wolff. Waltz away, box, reverse box, lace, step swing, spin manu., canter. Pure vanilla waltz.

When Forever Has Gone

Phase VI - Waltz - Special Pressing Flip of Scheherazada - Pete & Mary McGee. Conral check, sync. left side feather, cross hesitation. This is a lovely waltz and geared to the Phase VI dancer.

Scheharazade

Phase V+1 (Adv. Hip Twist) - Special Pressing - Pete & Mary McGee. This is a 2 for 1 bargain. Both dances are lovely. Starts with shadow sync crab walks, into fence line. Lady develop' and spins to face. Opening out and lady turns to shadow sit line. Sync. hip rocks. Slow curls, lady arm sweep and caress. Lovely routine.

Old Fashioned Love

Phase II - Two Step - MGR 090 or Hi Hat 950 - Kit & Sandy Brown. An easy 2 step can be done on cues.

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Twistin' The Night Away

Phase II+1 (Fishtail) - Two Step - RCA Gold Stand. 447-0566 by Sam Cooke - Tami & Bill Helms. Traveling box to a pickup. Skate sequence. Other than that good music and cute routine.

Live, Laugh & Love

Phase III+1 (Alemana) - Cha Cha - Giant CD9-24717-2 Cut 11 by Clay Walker - Les Houser & Friends. Nice cha cha beat to this music. Has all basic figures in it no surprises, and fits the music very well. Excellent for using as an introduction to cha cha to your group. Please note this is on a CD, this is how things are starting to go in our world of music. A CD does give you many great tunes on one CD.

Bamba

Phase II - Two Step - Coll. 3197 (Check sequence) or Eric 139 La Bamba by Ritchie Valens - Mike Seurer. Easy 2 step with no surprises. If you use Coll. 3179 be sure to use alt. ending.

Sweet Gypsy Rose III

Phase III - Two Step - Flashback APS 9171 - Bill & Linda Maisch. Intro has wrap sequence. Figures included in the dance are charlestons, circle chase, broken box, cross walks. Catchy music makes you feel like dancing.

Dimelo Cha

Phase IV - Cha Cha - Special Pressing - Olga & Bill Cibula. Umbrella turns, New Yorker with rock hops, single Cubans, Sombrero fence change sides. Very cute choreography.

Snowflake

Phase II+1 (Figure 8) - 2 Step - RCA Gold Standard 447-0885 by Jim Reeves - Les Houser & Friends. This is a very cute 2 step. We like it a lot. They have rock the boat with a shoveling action and a figure 8. Goes well with the music and a catchy routine. You all know about snow? Oh forgot about you people in Sun Country.



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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with turn thru. Not the typical way we call it. (That's a surprise in this article). Enjoy.

- 1) **HEADS** turn thru
separate around 1 to a line
turn thru
ends cross fold
swing thru
boys trade
ENDS Face in
at home
- 2) **SIDES** turn thru
separate around 2 to a line
ENDS turn thru
CENTERS pass thru
tag the line
peel off
turn thru
ends cross fold
pass thru
CENTERS slide thru
ends u turn back
at home
- 3) **HEADS** turn thru
separate around 2 to a line
CENTERS turn thru
ENDS pass thru
1/2 tag
split circulate
acey deucey
LEFT swing thru
right and left grand
- 4) **SIDES** turn thru
separate around 1 to a line
square thru 2
CENTERS turn thru
centers in, cast off 3/4
slide thru & centers roll
at home
- 5) **SIDES** turn thru
separate around 1 to a line
pass thru
ends cross fold
turn thru
CENTERS square thru 3
ends u turn back
left allemande
- 6) **HEADS** square thru 2
turn thru
trade by
LEFT square thru 3
right and left grand
- 7) **SIDES** square thru 2
turn thru
CENTERS LEFT turn thru
centers in, cast off 3/4
CENTERS right and left thru
ENDS face in
at home

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separate around 2 to a line
touch 1/4
girls run
double pass thru
centers in
cast off 1/2
star thru
dixie grand, left allemande

- 9) Heads Lead right and Circle to
a line
turn thru
tag the line
cloverleaf
CENTERS LEFT turn thru
touch 1/4
split circulate TWICE
cast off 3/4
right and left grand

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- 10) HEADS turn thru
separate around 1 to a line
CENTERS square thru 3
ENDS turn thru
3/4 tag
right and left grand
- 11) Heads Lead right and circle to a
line
pass thru
wheel and deal
CENTERS turn thru
slide thru
CENTERS turn thru
1/2 tag
LEFT swing thru
right and left grand
- 12) SIDES turn thru
separate around 1 to a line
square thru 2
CENTERS turn thru
cloverleaf
double pass thru
leads u turn back
pass thru, right and left grand
- 13) SIDES turn thru
separate around 2 to a line
ENDS load the boat
CENTERS LEFT square thru 4
left allemande
- 14) HEADS turn thru
separate around 2 to a line
pass the ocean
turn thru
CENTERS pass thru
centers in, cast off 3/4
square thru 4
right and left grand
- 15) SIDES star thru and spread
turn thru
wheel and deal
Boys turn thru
split the outsides around 1 to a
line
touch 1/4
circulate
girls run
CENTERS pass thru
right and left grand

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THE KOREO KORNER

STEVE KOPMAN



Let's keep the theme of turn thru with this article, but from a different point of view.

HEADS pass the ocean & turn thru

THEN:

- 1) split the outsides around 1
to a line
star thru
CENTERS pass thru
left allemande
- 2) LEFT touch 1/4
girls trade
split circulate
(Use your left hand) scoot back
left allemande
- 3) centers in
cast off 3/4 & roll
CENTERS trade and roll
You're home
- 4) split the outsides around 1
to a line
touch 1/4
girls run
CENTERS pass thru
LEFT square thru 3
right and left grand
- 5) LEFT square thru 2
1/2 tag
acey deucey
swing thru 1 & 1/2
right and left grand

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ACA VIEWPOINT

PATRICK DEMERATH



Largest Census-to-Census Population Increase in U.S. History As Every State Gains, Census Bureau Reports

The increase of 32.7 million people in the United States between 1990 and 2000 is the largest 10-year population increase in U.S. history: The 1990 to 2000 Census Bureau analyzed the nation's population's growth from 248.7 million in 1990 to 281.4 million people. What does this mean to square dancing? There are approximately 248.6 million Americans who are potential new square dancers. The American Callers Association believes that if we reduce the long-term lesson commitment and stressful dancing problems coupled with modern marketing methods to increase the general population's awareness of square dancers; new square dancers will be recruited and retained. This will reverse the decline in square dancing.

ACA desires to be of service to our 1800 member callers, non-ACA callers, and the square dance community as a whole. As a result of this commitment to square dancers, callers, and associations, ACA will present monthly articles describing current club level recruiting and retention "successes" to assist in them recruiting and retaining new square dancers.

The Capital City Stars in Montgomery, Alabama reported that they started a Marketing and Entertainment com-

mittee, which meets and plans new dancer open houses and other dancing and non-dancing social activities. The club prepared a brochure with a yearly schedule of quarterly new dancer open houses. Each club member was given several brochures and asked to pass them out and invite people to the open houses. When a person indicated that they might be interested in coming, each club member filled out a "A CSS New Dancer Form" with name address, telephone of each new contact and gave it to the club president. The club president entered the names on a New Dancer database. The club president and others telephone the new square dancers and mail them an invitation to the next new dancer open house dance.

This takes the pressure off the club members to bring people to the open houses. The 80/20 rule in marketing states that that in square dancing recruitment, 20% of the members bring 80% of the new dancers. With the pressure removed from the individual club members to recruit, club members now and new dancers now go out and look for additional new dancers using the brochures. This has eliminated the 80/20 rule as the majority of the club members now are involved in new dancer recruitment.

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As the open house nights approach, the club president reports weekly on the new dancers who might be coming and continues to encourage the club members to pass out more brochures and turn in the "CSS New Dancer Forms". As the club proceeds through the new dancer open houses, each new dancer is called each week to see how they like it and remind them of the next week's dance. Also they are encouraged to bring any friends.

When the open houses are completed, the club invites the new dancers to join the club and purchases a club badge for each new dancer. The badges are the same as the regular badge. The club merely asks the new dancers not to go to any dances until they have completed the dance instructions. The entire club membership continually makes the new dancers feel welcome and part of the club. The new dancers can participate in club meetings and are invited to all club social functions including demonstrations and visits to the rest homes for the infirmed and elderly.

Each week the club president and his staff continue to call the new dancers, current club members, and former club members to invite them to each dance. The weekly phone calls not only

remind the new and current dancers of the dances but also communicate a "WE CARE FOR YOU" or "YOU ARE FAMILY" feeling to the new dancers and the current club dancers.

Results: After 18 months the club membership has increased over 300% and the club is on its third new dancer program. Long time club members, who had not previously sponsored new dancers, became involved and brought new dancers. The club also has a database with over 200 people including new dancers and former dancers. The club continues to build this database weekly. It is an excellent source to invite people to future new dancer dances. One last thought club members related that they had asked all their friends and had no more to ask. This time they passed the brochures to "secondary acquaintances" and had positive results. Remember there are still 248.6 million potential new dancers waiting to receive a brochure and invitation. If they are not your friends, they soon will be.

Any reader or club who would like to share any successful recruiting items is encouraged to e-mail them to demerath@tsum.edu. We would like to use them in our articles. 🍀

Jack Murtha Milestone 2001

Having received a Doctorate that led to a career in recreation Jack was involved in square dancing since college — almost half a century. He introduced the activity to many thousands of men and women, boys and girls in the northern part of California.

Over the years Jack and his wife Thelma's lives have been so filled with teaching square dancing and calling for square dance clubs that Jack searched for ways to extend his personal ability to reach out to more people and came up with a plan he called the Diamond System. This through a series of records and written instructions made it possible for other callers and dancers to enjoy the hobby in a well constituted method. This system, today, is in use in many places around the world.

In working with school children in his area for many years he helped to insure the future of the activity for coming generations. In April of 1999 he produced a second-grade square dance jamboree that attracted 500 youngsters. The following month another 500 second graders attended a second grade jamboree. It was not unusual to find some of these youngsters whose parents took part in a similar 2nd grade jamboree some twenty-five years earlier.

Jack attended all the CALLERLAB Conventions and over the years he served on a number of important committees and was chairman of



several. He received the Chairman's Recognition Award for his dedicated service to the organization and to the square dance activity.

For many years Jack has maintained an archives of square dancing recording the backgrounds and experiences of many of the activities leaders.

On several occasions and at a time when this country and the country of China were experiencing diplomatic problems, Jack and Thelma flew to that country and taught their dance leaders to dance, teach and call American square dances. The Murthas played a major role in bringing a group of the China dance leaders to America where they attended the CALLERLAB Convention in Los Angeles.

Jack passed away in July 1999. Among the many expressions of grief was this from Tang Xialong, spokesman for the Chinese square dancers in Beijing: "For over ten years, Jack



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came to China for many times introducing the American square dance to the Chinese people, and as a result of his continuous efforts and great enthusiasm, the American square dance was planted and is now blooming in China. He had organized activities and received Chinese square dance delegations visiting the U.S. so that many young Chinese square dancers had the opportunities to experience and learn American square dance. His contribution to the exchange programs between the Chinese and American square dancers, to the friendship between the Chinese and American people will be forever

recorded in the history book of the growth of square dance in China, and will never be forgotten by square dance lovers in China.

“Personally, I have been friends with Jack for over ten years, and I was always impressed by his warmth and sincerity towards friends, his strong sense of responsibility and his passion for life. His death is a great loss for the American square dance, because we still cannot do it without the instruction and help of this particular teacher. Actually . . . his spirit will forever live in my heart. Jack Murtha will live always in the heart of every Chinese square dancer.”

FROM THE HIP

LARRY COLE



It's July - fireworks and picnics. What a great time of the year. Square dancing is carefree and fun. No projects or commitments for the clubs and members, just enjoy the summer dances. The dancer recruitment doesn't start until the fall, we all know that new dancer groups (I really try to not say classes or lessons) begin in September. Therefore, we can just sit back and enjoy the fun.

I DON'T THINK SO !!!!!

We should already be well into our plan for new dancer recruitment. The old days of just loading up the new neighbor and going to the new dancer dance (lessons) are behind us. Square dancing is in serious competition with hundreds of other recreational activities. We must be prepared and have a plan of attack. Yes, a plan of attack. We cannot be passive, we must attack. Posters, flyers, newspaper articles, demos and any other promotion that we can think of is great. However, all these must be followed up on. We must get names, addresses and phone numbers of any and all prospects. The joy of square dancing must be sold to these prospective dancers. Invite them to a club party or a neighborhood cookout. Contact them and arrange to pick them up take them to the event. Go out of your way to visit with them and become friends, then when that first new dance night rolls around invite them to ride with you. Introduce them to the club members and caller that first night. Also, introduce them to the other new dancers, nothing is worse than feeling alone or unwelcome. Follow up that first night with phone calls

and personal contact. We really are in a competition for people's free time. We must respond accordingly.

As a footnote, I read a short story that makes me believe it might be advantageous to think about the differences between men and women when we approach them about joining our wonderful activity. Perhaps we should vary our presentation when talking to one as opposed to the other. Some notable differences are: When they go to a cook-out he will remember what topics were discussed, she will recall who said what. He will know how many people were there and she will remember what they were wearing. When going on a trip he wants to get where he is going with no stopping, won't ask directions, eat at drive-throughs and keep moving, while she wants to shop at every chance, eat at a little place where she can be waited on and shop, pull over at every scenic lookout, use a map and ask for directions when needed.

There is lot's more however, I think that is enough to get you to thinking about your approach when inviting folks to join square dancing.

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

Larry may be contacted at
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"Questions are Welcome"





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SQUARE DANCE COMMUNITY

"Promenade your partner round."
"Corners up to the middle and come on back." The calls stacked in a rhythmic way that would eventually lull me to sleep. I remember my younger sister's excitement of being up late for "dance night" although she would fall to sleep not long after the squares formed. Being seven years old, I was placed with the younger kids near the stove to keep warm. Whether it was the warmth of the stove or watching my parents and neighbors enjoying the dance, I do not know, but square dance was a fond memory, and I was drawn to it again when my own children were young.

Some things were different. The stove was exchanged for a new heater, and I was much older. But the fundamentals were the same—the calls would come and stack in familiar sequences, and the feeling of friends, neighbors, and community drew us together. Now, my kids are grown and gone, and I am old enough to be the "old" man who did the calling when I was a young boy.

I don't see as many young couples joining us these days. Perhaps they are too busy. That itself is a good reason to come out and join us. This time is a reprieve from life's daily demands. It's a chance to relax, join hands and dance. Square dance isn't like other forms of popular dance. It is unique and can only be compared to folk dance in that it unifies the individuals as a group. It takes relatives, neighbors, and friends, joins their hands and forms the com-

munity spirit.

With the growth of small towns and the more "mobile" youth, the sense of community is often lacking, if not missing, from our culture. Let us invite younger couples to join our dances. We have two younger couples who come to our beginner meetings. One couple has young children and leave early to relieve the babysitter. They are doing so well at square dancing. The caller tells them most folks don't remember the calls until dancing them 75 times, but they seem to catch on much quicker than that. I've told them to bring their children; they could sleep up on the stage. The wife laughed and said her two year old would probably be dancing all over the place. I reassured her that would be fine too. Community starts when family joins with neighbors. We end our dances by bowing to our partner and then our corner—family, then neighbor.

It was familiar faces dancing to the lull of the calls that taught me about community as a young child. If you are reading this and are not dancing, please feel welcome to join us. We love to see new faces, and you will be happy you came. To the members, I say round up your neighbors and bring 'em in. It's time we get dancing together. The community that square dances together not only stays together, but also knows each other. Tell them to bring the kids and some blankets; the stage is warm, and they may be amazed what the calls can do.

Stephanie Dyer

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Rounds - Jerry & Barbara Pierce

September 2-7 **PLUS
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Rounds - John & Bev Chunka

September 9-14 **PLUS
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September 14-16

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TITLE - Label

ARTIST

Shanghai Breezes - SSR-221

Evan Pauley

Here's a quiet mellow piece, great for calming down a floor after a few busy sets. Strong bass and keyboard instrumental changeups with each figure. Catch the key change in the closer. Check out the different figure! *Hds(Sds) Touch 1/4, Girls Pass Thru, Ctrs R&L Thru, Others Trade & Roll, Ctrs. Slide Thru, All Pass Thru, Leaders Trade, All Swing Thru, Girls Turn Back, All Promenade!*

Never Ending Love - CBC-806

Mac Letson & David Cox

Covering a sweet pop tune in a duet fashion this tune sticks to an identifiable melody. Vocals are cut in on the instrumental side so you have people singing with you whether you want them to or not. Liked the music don't like vocals cut in on the instrumental side. Key change in the closer. *(one of several) Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer Left, Ferris Wheel, Ctrs, Pass The Ocean, Explode The Wave, Corner Swing & Promenade!*

Eye Of The Tiger - 7CS-117

Colin & Jan Dandridge

When I'm not involved with square dancing, I'm a personal trainer & fitness instructor-so I was wondering if this theme music from Rocky was going to inspire me to drink a blender of raw eggs then go hit the speed bag. Eggs no, speed bag maybe. This one gets positive marks for its driving sound and attitude, consistent percussion, and well laid out beat count for all figures, opener and middle break & closer. Plenty of alternative lyrics for the caller to take advantage of. *Hds(Sds) Pass The Ocean, Extend, Single Hinge, All 8 Circulate, Boys Run Right, All Go R&L Thru, Ladies Go Dixie Style, Boys Cross Fold, Scoot Back, Corner Swing & Promenade!*

Wild As A Wildcat - MGR-2435

John Saunders

Over the years, MacGregor has held tightly to a very consistent signature sound. No electronics here with a familiar, quaint, crisp sound and identifiable instruments for your listening and dancing pleasure. Middle of the road with regards to relaxing or a mover and shaker. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Slide Thru, Square Thru 4 Hands, Trade By, Corner Swing & Promenade!*

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When You're In Love With A Beautiful Woman - A-1018

Jason Dean

This tune covers a song written by John Denver. An upbeat, contemporary percussion line, "strings" in the background and a simple almost nonexistent melody line, this one becomes a nice piece of music and has a different feel as a square dance tune. About a seven on the 1 to 10 energy scale-but it's right about where it should be for the tune. Available on an MP3 file for you techno types with a vinyl allergy! *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Chain Down The Line, Ladies Go Dixie Style, Boys Cross Fold, Corner Swing & Promenade!*

Bailamos - S2K-2009

Jack O'Leary

This is kind of a mellow month-no exception here. A dreamy tune with a south of the border lilt. One of those songs that reminds you of a warm summer night with a beautiful senorita by your side, sipping a pina colada, thoughts of romance and then back to the music. Liked the percussion intro and the faint trumpet in the distance. Check this one out. *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, 1/2 Tag, Walk & Dodge, Partner Trade, Pass The Ocean, Recycle, Corner Swing & Promenade!*

The Bird - RB-3085

Don Williamson

A humorous, tongue-in-cheek tune about relationships gone bad. Strong bassline, banjo in the background, guitar and fiddle sharing the lead instrumentals. Catch the key change in the closer. *Hds(Sds) Prom. 1/2, Square Thru 4, Do Si Do, Swing Thru, Boys Run, Couples Circulate, Chain Down The Line, Keep This Corner and Promenade!*



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Piano Man - RYL-238

Tony Oxendine

One of my favorite all time Billy Joel tunes still throw this one on the stereo a couple of times a month. Nicely done and true to the melody with some of that Royal energy and familiar sound. *Hds(Sds) Prom. 1/2, Lead Right, Circle to a Line, R&L Thru, Pass Thru, Wheel & Deal, Ctrs. Swing Thru, Turn Thru, Corner Swing and Promenade!*

Rag Top Day - OR-73

Bob Price

Based on a Jimmy Buffet tune, this cover is strong on energy, heavy on the bass, percussion and electric guitar, and delivers quite a different feel on the dance floor. This is part of the new sound of Ocean Recordings. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Ctrs. Pass Thru, Single Circle, Rear Back, Star Thru, Swing & Promenade!*

I Can Hear Kentucky Calling Me - CK-141 Daryl Clendenin

The mellow trend continues with a very pleasant number here. A quiet piece with a soft rolling percussion line, and a lilting, interchanging instrumental track. I would call this music "sweet". We haven't seen a Chinook record in a while so enjoy this one. *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Star Thru & Promenade!*

Let A Smile Be Your Umbrella - ESP-1058 Marshall Flipppo

A sweet ol' classic with an updated melody line by ESP. Is your old umbrella worn out? Here's your opportunity to get a new one! *Hds(Sds) Square Thru 4, R&L Thru, Veer Left, Ferris Wheel, Ctr. Veer Left, Veer Right, Touch 1/4, Walk & Dodge, Partner Trade, Boys Walk across & Swing, All Promenade.*

Meat And Potato Man - TAR-112**Monk Moore**

Definitely a relaxer with a honky tonk countrified feel. A fine piece that has a bluesy edge that is really down to earth-give this one a listen! Short on comment here, but one of my favorite pieces to listen and dance to this month. *Hds(Sds) Square Thru 4, RH Star, LH Star, R&L Thru, Swing Thru 2X, Corner Swing & Promenade!*

Six Days On The Road - CRC-144**Matt Worley**

Last time I heard this one it was performed in concert by Taj Mahal. Cool tune with a heavy traveling bass line, strong percussion and a batch of guitar pickin',...nothing relaxing about this driver. This will gave any floor a lift! Hey Matt & Bob-still hitting the iron? *Hds(Sds) Prom, 1/2, R&L Thru, Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Corner Swing & Promenade!*

It Feels Like Love - JPESP-813**Jerry Jestin**

Here's a song about the exuberance one is struck with when you find you're in love! About a seven on the energy scale (1 to 10) with a solid and clean instrumental. *Hds(Sds) Square Thru 4, Split the Sides around one, Bend the line, Touch 1/4, Boys Run Right, Swing Thru, Boys Trade, All Hinge, Scoot Back, Corner Swing & Promenade!*

Hoedowns**Sh'Bang - ESP-422****Steve Kopman**

A single sided hoedown from ESP that sounds like orchestral pop. Lots of instruments that are very busy. Heavy bassline and guitar set against an orchestral track. Different to say the least give it a listen.

Elvis Lives/3 Stooges w or w/out Curly - DDP-022340

Available in CD format only Disco Duck music takes some getting used to. Additionally they take some practice to make square dancing work with this very energetic music. Elvis Lives is a rock n roller-kind of fun, 3 Stooges comes in two formats: 1. no Curly woo woo and 2. Curly woo woo. I personally found that I could do without the woo woo part and found this definitively disco number to be great for younger, more active dancers.

Until Next Month!

Recordings reviewed are supplied by
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HOW TIMES HAVE CHANGED

The Old Days: We were broke, so we lived on hamburger for a week.

Now: We live on hamburger for a week, so we are broke.

SQUARE AND ROUND DANCING IN EARLY CALIFORNIA AND NEW MEXICO

By Dave Robeson

In the early 1800s Spain and then Mexico claimed both territories and the Spanish fandango was the local folk dance. The program included the cuadrillo and contradanza and a fast dance frequently solo, in triple time; it was also known as a fandango. Consequently, explorers, traders, settlers, and others on the western frontier thought of it as a cross between a cotillion and waltz.

The fandango was conducted informally with considerable horseplay, tomfoolery in current American English. Elite dancers, such as high government officials and local gentry who traced their ancestry to Spain, often held a separate formal ball known as a baile.

The most isolated Spanish outpost, governed from Mexico City, was in Santa Fe, a center for mining precious metal and transshipment of fur, and other trade goods through Mexico. In 1806 explorer, U.S. Army Captain Zebulon Pike participated in a

fandango in a pueblo town near Taos, New Mexico which included Spanish cavalry and

civilized American Indians. The latter were considered serfs in California's almost medieval agricultural economy.

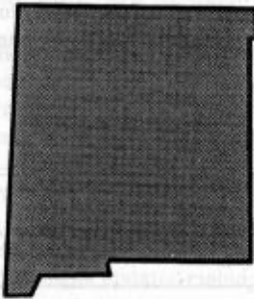
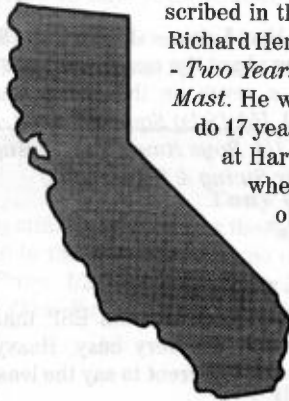
The California fandango is described in the journal of Richard Henry Dana, Jr., - *Two Years Before the Mast*. He was a well to do 17 year old student at Harvard in 1833 where an attack

of measles weakened his eyes leading him to drop his studies and sign

on as a seaman aboard a Boston brig sailing to California.

In route around the tip of South America: "You are immediately under the eye of the officers, (and) cannot dance, sing, play, smoke, make a noise, or growl."

In the harbor at Santa Barbara, California, at Easter: "A boat full of sailors from an Italian ship passed under our stern singing beautiful Italian boat songs. Among the songs, I recognized the favorite O Pescator dell' Onda (fisherman of the waves). It brought back to my mind pianofortes, drawing rooms, young ladies singing and a thousand other things as little



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befitted me in my situation."

On shore: "Under the piazza two men were seated, decked out with knots and ribbons and bouquets, and playing the violin and the Spanish guitar. Inquiring for an American we were directed to a long, low building. In a few minutes the man made an appearance, and apologized for having nothing to entertain us with, saying he had had a fandango at his house the night before, and the people had eaten and drunk up everything."

Later: "As it was now sundown, there began to be some dancing. The

Italian sailors danced, and one of our crew exhibited himself in a sort of West India shuffle, much to the amusement of the bystanders, but the dancing did not become general, as the women and *gente de razon* had not made their appearance. We wished very much to stay and see the style of dancing."

Same place, Sunday, five months later: "The Catholics on shore do not, as a general thing, do regular trading or make journeys on Sunday, but the American has no national religion, and likes to show his independence of priestcraft by doing as he chooses on

the Lord's Day."

Jan. 6: "Set sail for Monterey. Among our passengers was a young man who was a good representation of a decayed gentleman. He was of the aristocracy of the country, his family being of pure Spanish blood. He had a slight and elegant figure, moved gracefully, danced, and waltzed beautifully, spoke good Castillian, with a pleasant and refined voice and accent. I gained a greater knowledge of the state of political parties in Mexico, and the habits and affairs of the different classes of society. He took great pains in correcting my Spanish."

Santa Barbara, Sunday, Jan. 10: "Great preparations were making on shore for the marriage of our agent, who was to marry Dona Anita de la Guerra de Noriego y Corillo, youngest daughter of Don Antonio Noriego, the grandee of the place, and the head of the first family in California.

"As we drew near, we heard the accustomed sound of violins and guitars, and saw a great motion of the people within. Going in, I found nearly all the people of the town collected and crowded together, leaving barely room for the dancers. For these occasions no invitations are given; everyone is expected to come. The old women sat down in rows, clapping their hands to the music, and applauding the young ones. The music was lively, and among the tunes we recognized several of our popular airs, which we, without doubt, have taken from the Spanish.

"In the dancing I was much disappointed. The women stood upright, with their hands down at their sides, their eyes fixed upon the ground be-

fore them, and slid about without any perceptible means of motion; for their feet were invisible, the hem of their dresses forming a circle about them, reaching to the ground. They looked as grave as though they were going through some religious ceremony, their faces as little excited as their limbs; and on the whole, instead of the spirited, fascinating Spanish dances which I had expected, I found the Californian fandango, on the part of the women at least, a lifeless affair. The men did better. They danced with grace and spirit, moving in circles round their nearly stationary partners, and showing their figures to advantage.

"Our friend Don Juan Bandini gave us the most graceful dancing that I had ever seen. He was dressed in white pantaloons, neatly made, a short jacket of dark silk gaily figured, white stockings, and thin morocco slippers. An occasional touch of the toe on the ground seemed all that was necessary to give him a long interval of motion in the air.

After the supper, the waltzing began, which was confined to a very few of the *gente de razon*, and was considered a high accomplishment, and a mark of aristocracy. Our friend waltzed with the sister of the bride in a variety of beautiful figures, which lasted as much as half an hour, no one else taking the floor. They were repeatedly and loudly applauded, the old men and women jumping out of their seat in admiration, and the young people waving their hats and handkerchiefs.

"The great amusement of the evening was the breaking of eggs filled with cologne, or other essences, upon

the heads of the company. The women bring a great number of these secretly with them and the amusement is to break one up on the head of a gentleman when his back is turned. He is bound in gallantry to find out the lady and return the compliment though it not be done if the person sees him.

"Another of their games I was for some time at a loss about. A pretty young girl was dancing when a young man went behind her and placed his hat directly upon her head letting it fall down over her eyes, and sprang back among the crowd. She danced for some time with the hat on, when she threw it off at once. I soon began to suspect the meaning of the thing, and was afterward told that it was a compliment, an offer to become the lady's gallant for the rest of the evening, and to wait upon her home. If the hat was thrown off, the offer was refused, and the gentleman was obliged to pick up his hat amid a general laugh. Much amusement was caused sometimes by gentlemen putting hats on the ladies' heads, without permitting them to see whom it was done by. This obliged them to throw them off, or keep them on as a venture, and when they came to discover the owner, the laugh was turned upon one of the other."

Two nights later the wedding fandango was still going on: "We were invited to give them an American dance, but after the ridiculous figure some of our countrymen cut in dancing after the Mexicans, we thought it best to

leave it to their imaginations. Our agent, with a high black swallow tailed coat just imported from Boston, a high stiff cravat, looking as if he'd been pinned and skewered, with only his feet and hands left free, took the floor, and we thought they had had enough of Yankee grace. The last night they kept it up in great style, and getting into a high go, when the captain called us off to go aboard."

Dana returned to Harvard and became a prominent lawyer. His book was highly successful and he revisited California years later. While writing a book in Rome on his travels he contacted pneumonia and died in 1881. His journal *Two Years before the Mast* was republished as a pocket book in 2000. It's a great adventure story selling for \$6.95. For the sailing buff it has line drawings of sailing ships and rigging.

U. S. conflicts with Spain and Mexico ended the last of fandangos early in the 20th century. At the beginning of the modern square dance revival in the 1930s the United States was isolationist; anything sounding Spanish or Latin was avoided as foreign. The current craze in Latin dancing at square and round dancing originated largely in the West Indies and the East Coast of the Americas. Its entry was resisted until the 1960s when Caller/Cuer Manning Smith of Texas choreographed *Tango Mannita* that is still popular on lists of easy level round dances. ■

Introduce a friend or two to
Square Dancing fun,
take them to your club.

POINT OF ORDER



The Lists

By Dave Hass

East Hampton, CT

I am sort of lucky in that my first club was in a small town and although the club has long since disbanded (because of lack of dancers) I still meet a great number of them and every one of them always remark as to how much fun they had square dancing. Many of them were members of the club for many years. During the course of the conversation with them, their ultimate reason they give for not staying with the program is, "It just got to be too much."

I believe that the initial problem that caused this slow down of new dancers and the lack of them staying in the program was because we had a divided list. We created a goal. The lists began to create fences and broke up the square dancers into smaller groups.

A Saturday night dance now had a label on it. Sort of a "list" of things to

call. Some dancers who felt they could not keep up with "the list" no matter which list it was began to fade away. Others although they did not fade away quickly just stopped attending those dances that had a label that was not what their ability was. Not as quickly as others, but rather slowly. They slowly became the "silent majority." We were separating the abilities of the dancers by enforcing the "lists."

The lists also gave us a goal to reach, a place to get to before we graduated dancers from the class to the club. Although at first there was not a whole lot of difference between each list i.e. Mainstream, then Plus I, followed by Plus II, then the combination of Plus I and Plus II (was it then when we realized that the two lists separately didn't work so we combined them)? The lists



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still were separating the dancers into different groups.

At the time the lists were created, I too felt that it was a good move. Now I am looking back and realizing that they did not work in the long run. The lists also created a longer teach time and it too grew over the years after 1975. The number of the "silent" minority - which by the way has become the silent majority - slipped out of the square dance program. The ones who remained - the ones who spoke the loudest and the ones who were paying the callers fees - continued to be the group that we know now as our current dancers. I am as guilty as anyone else for not seeing this happen until it became too late. It has happened. I agree that this is not the only reason why we are in this situa-

tion, but I still feel that it is one of the major ones.

This is my own opinion and I feel that the die is cast so there is no turning back from the MWSD that we have created. I do believe that there is a larger public out there that would become involved if there was a program that allowed dancers to come and have fun dancing without having to continue to learn for two and three years before they became competent to dance our current programs.

I once remember speaking with Ed Gilmore. It was in a lobby of a hotel in Washington and we had been talking all night long. He told me that if we ever created competition or lists we would be in trouble with our current program. I do believe he was right. ■

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**HAPPY
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ASD PROFILE

Otto Firehouse Squares

Where can a 60-member club with the youngest member 40 and the oldest 92, be found? The answer: in Otto, NC, a town with 260 residents located a few miles from the Georgia line.

Margaret Cabe, the oldest member, is as alert and lively as her fellow dancers and a charter member of the Otto Firehouse Squares, organized in the late 1980s. At that time a few residents of Franklin, NC and a few others from Clayton, GA were interested in learning Western square dancing. Because the numbers in both places were low, prospective dancers decided to meet in Otto, located halfway between the two towns. Much of the credit for organizing the club belongs to Larry & Clare Graham, with Larry doing most of the calling. In addition to square dancing, the club menu included round dancing, line dancing, and Texas two-step. Other callers during the first few years were Stan Russell, Sam Lowe, and Wayne McDonald.

The current caller is Jack Howie, who travels almost 100 miles from his home in Greenville, SC to Otto two and sometimes three times a month. A veteran caller with 25 years experi-

ence, Jack also offers mainstream classes for several months as needed. This year Plus instruction was given, with a Mainstream class scheduled to begin early in 2002.

Avenues of recruitment followed by the club include word of mouth, advertisements in local newspapers, and widespread distribution of flyers. Club members have been active in the local community, performing several times at Picking On The Square, a popular musical event held every Saturday night May through October in Franklin, county seat of Macon County. Last year the club hosted its first annual Toys for Tots benefit dance during the Christmas season. Scores of toys were collected for distribution to children of low-



Enroute to a Halloween costume dance in October, 2000, are: L to R, Otto Firehouse Squares members Judy Walker, Bob Walker, and Bob Bugash.

income families in the area.

Firehouse Squares members support other area clubs in the two Carolinas and north Georgia by visiting these clubs frequently. In May of this year the club hosted the quarterly dance of the Folk, Round, and Square Dance Federation of North Carolina, held in nearby Waynesville, for the first time. Club president Ron & Sandy Hoffman are confident members would agree to host another Federation dance in the future.

Several members plan to attend the

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annual Tar Heel state convention August 17-18 in Raleigh. Bob & Ginger Bugash have registered for the 50th National Square Dance Convention in Anaheim, CA. The club welcomes both singles and married couples into its ranks. At present 17 of the 60 members are single.

Immediate past president of the club is Richard & Ona Sanders, who served as coordinators of the Federation dance in



left to right are Robert Walker, Otto Firehouse Squares sheriff, and Sandy and Ron Hoffman, current club president.

May. Other presidents have been Earle & Betty Williams and Larry & Clare Graham. The Firehouse Squares dance the first, third, and fifth Wednesday of each month in the Macon County Community Building. The club is a member of both the Western North Carolina Federation and the state federation.

Al Stewart
Greensboro, NC

**Do you know something that deserves special mention?
Is it about a dancer, caller, cuer, club or association?
Send us the background information and do include at least one photo. We will feature that special profile in an upcoming issue.**

SEWING 101

WITH *DONNA IPOCK*



Hey, we're in the middle of vacation time for most people, so I have a great project for you to whip up. It'll come in handy to carry those miscellaneous items around from place to place or to use just for your dancing needs. Make one in your club colors, one to match an outfit or even in some wild print just for the fun of it. It really doesn't take much time, matter of fact you could cut and sew two just about as quickly as one. We're talking TOTE BAG. This is really easier than it looks and can be made from a variety of fabrics. I've made two using just left over fabric, there's a use for that stash again, and then I made one using the nylon flag fabric. They can be made in any size you want; just remember that the handles must be able to hold up to the weight of how you will be using the bag. In other words, if making a large bag, use heavier fabric and then make sure the handles are strong enough to hold the weight. Usually the larger bags need a handle made with 4 layers of fabric. Don't worry, your machine will be able to sew through the thick fabric as long as you use the proper needle. The heavier, thicker the fabric, the larger the needle number. For example, use a No. 9 for lightweight fabrics, No. 11 for medium weight fabrics, and No. 14 or 16 for heavy weight fabrics. The best bet is to try the needle on a scrap of the fabric, using all thickness you will be sewing on, and if it sews a great stitch, then you have the right needle. Just remember to not rush it when you

are sewing multiple layers.

1/2 to 1 yard of fabric (depends on the size of the tote you want to make)

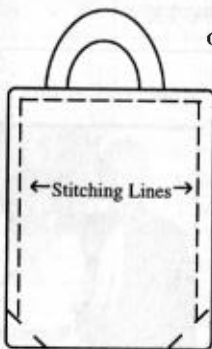
Webbing for handles, about 1 yard (or use the fabric for handles)

For a medium size tote:

Cut a 36"x 18" piece of fabric.

Cut two 18" lengths of webbing for handles or for self-fabric handles cut four 3" x 33" strips of fabric.

With right sides together, stitch by using a 5/8" seam allowance and then stitching again 1/4" from the raw edges.



Inside of bag

For self-fabric handles, turn under on long sides and stitch close to the edge and again on fold.

With right sides together and matching raw edges, pin and then stitch strap 4" from side seams.

Fold down top edge by turning in 1" and then turning in 1" again.

Pin.

Stitch down the handles and top edge by stitching on fold and top edge.

This makes a round bottom tote. If you want to make a square bottom

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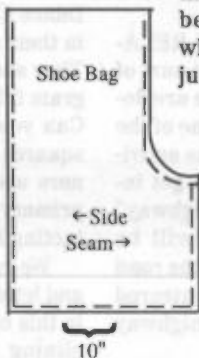
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tote...stitch as shown...

Now for a shoe bag...

Several years ago when we graduated, Joan Walker, one of our club members, presented the women in our class with a neat bag....this can be used to carry your 18" dance shoes, to carry extra make-up, or when you travel they really come in handy to hold your pettipants. Most often they are used when we have bad weather, you can carry your shoes and your partners shoes, if they aren't boots...just dancing shoes, so when you get to the dance floor you will have nice dry shoe bottoms. The only tricky part of making this bag is



the roping...you need to cut 60" and use a double knot. I have never been able to get it just right when I made an extra one, so I just used a plain knot.

1/2 yard of 45" fabric

60" of roping cut in half

Enlarge Pattern to 18" x 10" (at widest points)

Cut four pieces of the pattern.

Stitch together just as you would sew a pair of pants including the bottom.

Leave 1" opening in side seams.

Turn down top 1 1/2" and stitch
Insert roping in casing.

Tie knot. You're done!!

Sew Happy!!

Donna

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Your club's 2001 marketing program should be in full swing by now. Many clubs start their marketing campaign with the many community parades and festivals during the summer. Remember that marketing is made up of four different activities - PUBLIC RELATIONS, PUBLICITY, ADVERTISING AND SELLING. For your marketing program to be effective you need to have action in all four areas. For example, if you just participate in an Independence Day parade, you are doing PUBLICITY WORK. If you pass out information sheets you are doing ADVERTISING work. If you have dancers working the crowds talking to people, you are doing SELLING work.

Let's not forget PUBLIC RELATIONS. If we volunteer to be part of the parade committee, etc. we are doing Public Relations work. One of the most effective Public Relations activities a square dance club can get involved in is the "Adopt a Highway" program. Usually a sign will be erected along the shoulder of the road saying that your club has volunteered to keep this section of the highway free of litter.

Need other Public Relations ideas? How about sponsoring or co-sponsoring a baseball tournament? How about sponsoring a Little League team? How about helping run the county or parish fair? Every community has a variety

of activities planned for the summer months AND they need help putting them on in a successful manner. Why not get your club involved by letting your community know that your square dance club cares about the community and wants to help.

Your marketing investments always pay off. You have to be visible all summer long for best results. People make decisions based on an accumulation of positive or negative impressions. Don't get discouraged if you don't succeed right away. It takes time - ideas have to gel in people's minds.

We know of one club in Wausau, Wisconsin, Country Corners Square Dance Club, who had only six people in their new dancer program last fall. They started another new dancer program this spring with 31 new dancers! Can you imagine having almost four squares of new dancers? Country Corners used the Regional Fair as their primary recruiting tool as well as contacting home schoolers.

We received a lot of positive calls and letters about our recent comments in this column about our activity's declining numbers and our poor new dancer retention rate. If one charts the attendance at the National Square Dance Convention, you will see a very clear picture of our "declining numbers." The same can be done with your state or provincial convention. Here

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in Wisconsin, we have had an approximate 75% drop in attendance over a twenty year time frame. The National conventions show similar downward trends. What is the common denominator for this tremendous loss of dancers? The answer is simple; we are not getting and retaining enough new dancers to replace people that drop out for health reasons, deaths, etc.

So why are we not getting and retaining more dancers? LEGACY surveys in the past point out that "too much to learn" and "attire" are the two negative biggies. Clubs have pretty much solved the attire problem where casual dress is acceptable. Some clubs simply don't have a dress code. They want everybody to come dance with them regardless of what they decide to wear to the dance. Some clubs are now saying that they are a Mainstream club and are proud of it. Some clubs have dropped the Plus program and have gone back to Mainstream. However, in summary, clubs can't do much about the "too much to learn" problem. The callers and their organizations need to make the necessary improvements to

reduce the amount of what has to be learned to be able to dance reasonably well at club dances.

Our marketing has improved tremendously in recent years. We are getting more prospects into our new dancer programs BUT WE ARE NOT RETAINING THEM. Within three years, 75% of the new dancers are no longer dancing; more than 25% leave the first year. What are we doing wrong? What can we do to change this terrible trend? What are your suggestions? What sacrifices are you willing to make to get square dancing growing again? Please send your comments and ideas to the ASD editors or to us.

Enjoy the summer and include those new dancers in your summer activities.

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.



by
Ed Foote

REACTION TIME

Reaction time refers to the amount of time it takes a dancer to react to a call once it is heard. It is considered essential for dancers at Advanced and Challenge to have good reaction time, meaning that they react quickly to all commands.

Reaction time is not learned overnight - it is not a new call which can be taught in a few minutes. Rather, it is an acquired talent which must be practiced over and over at countless dances. The skill to react quickly is best enhanced by dancing short quick calls, one after another. Long drawn-out calls do little to improve reaction time.

If people coming into Advanced dancing have good reaction time, they can learn the program much easier than someone who has weak reaction time, and they will have much greater success in Advanced dancing. But this skill must be learned at Mainstream and Plus. If one waits until their arrival at Advanced dancing to begin improving their reaction time, the resulting struggle is often frustrating.

Reaction time in square dancing has been in slow decline for the past

10 years. Why? Because reaction time is best enhanced by doing a series of short quick calls in succession. Where do such calls exist, on the Mainstream list. Has Mainstream been emphasized in square dancing for the past 10 years! No. Dancers are rushed through Mainstream in order to get to Plus. What kind of calls are on the Plus list? Long lengthy calls, which

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| But Do I, Jones | GMP 406 |
| Soldiers' Joy/Whirlpool Hoedown | GR 12302 |
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| Hooked on You, Turner & Turner | A 1020 |
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| Life or Love, Moore | MM 101 |
| Believe Me, Flippo | C 720 |
| She Played Tambourine (no harmony), Perry . | HH 5249 |
| She Played Tambourine (w/ harmony), Perry | HH 5249H |

are fine to dance but do little to improve reaction time.

The result is that the reaction time of today's Plus dancer is considerably weaker than it was 10 years ago, and significantly weaker than 20 years ago. In general, Plus dancers today do not do well with a series of Mainstream calls, and are very weak at reacting to directional commands which use everyday language. Example: Directional commands which callers could use 10 years ago on a Plus floor with total success are now a gamble, and thus often not used.

Examples: The call Peel Off. This call has been a standard for 30 years, first

at Mainstream and then moved to Plus. It is a quick call requiring good reaction time. In the late '70's and early '80's Peel Off could be called successfully anywhere. Today it is not danced well and callers consider it a gamble. Since callers do not like to use calls which cause problems for the dancers, callers are using the call less and less, with the result that Peel Off will likely be dropped from Plus and moved to Advanced.

A final example are the calls Run and Trade. These are quick calls requiring good reaction time, and 15 years ago these could be done by most dancers from a variety of positions. Today these calls will cause big problems unless used only from a few memorized positions. I am amazed to see graduated Advanced and Challenge dancers break down on Run and Trade, but it is not uncommon.

The emphasis on lengthy Plus calls and the de-emphasis of short quick Mainstream calls has caused the reaction time of dancers in general to decline. This has made entry into Advanced dancing more difficult and has also resulted in a lowering of the standards expected from graduated Advanced dancers.

The long-term outlook for Advanced dancing as a result of this lowered reaction time will be a lessening of the quality of the product. But perhaps there is an upside. Advanced and Challenge dancing will benefit by being an attraction to those who desire square dancing based on good reaction time - a trait which attracted thousands to square dancing in the heavy growth period of the 1970s. ■

*By James Hensley
Creative Marketing Services*

A Day of New Beginnings

An old Methodist hymn bearing that title and often sung around Independence Day, encourages us to, "*step from the past and leave behind our disappointments, guilt and blame to seek a new path, and a New Beginning.*" No less is today's task facing the square dance community, even as new research data is providing additional insight about who and where are our new students, and how best to persuade them join our dance.

As the Phoenix Plan began to emerge as an effective guidance tool this past year, new realizations became evident. Clearly we had underestimated just how diverse and alienated our dance organizations had become, while paradoxically we were also gaining new insight into how fundamentally essential it is to HAVE an effective working alliance between dance groups for success in any long-range marketing program.

Time has also helped us recognize the value of jointly affirming a comprehensive 'overview concept' as a first step prior to a major marketing effort. Of equal importance will be the development of a dance program (product line) compatible with that concept and long-range plan. The new program must not only reflect an accord among dancer/caller group leadership, but its content should be flexible enough to

address the needs of the next generation of dancers.

Software companies seem able to work out new program glitches, even after they have been sold to the public, but square dancing doesn't enjoy that luxury. It needs agreement on a common 'vision' for marketing, as well as for its dance program. The 'teaching process' must blend proven techniques with new applications for an old activity that is being "research adjusted" for new dancers with new lifestyles. Yet, it still must offer the same fun-filled experience as always.

As a first step toward building an environment conducive to solving these issues, a new entity is required for creating consensus support. We propose establishing an advisory coalition, the *Alliance for Round, Traditional and Square Dance (the ARTS)*, formed with representatives from appropriate national, regional and international dance organizations. Included under the "Traditional" in this title will be Contra, Clogging, Line and any other dance forms associated directly or indirectly with contemporary square dancing.

The ARTS will operate as a new "umbrella" advocacy group, that from the beginning provides a shared platform assuring individual groups that

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their unique approach and format will not be lost, but will receive equal recognition, support and promotion. Un-attached and professionally managed, this alliance can speak with a strong central voice to represent the collective interests of diverse dance groups that share common purposes and goals. It offers a unique structure and program that could complete the best concepts, intentions and goals of both LEGACY and the National Council of Square Dance Organizations, while providing a nonaligned and central 'home base' for all dance groups.

The ARTS can create the consen-

sus necessary for effective marketing, public relations and sponsorship programs, while not diminishing any of the qualities, traditions, and programs of any individual group. It will create a clearer, more attractive presentation of our dance "property" for institutional and corporate partners, as we ask them to join us in the work of the Phoenix Plan. At the same time, as a 'name', the *ARTS* provides a unique and attractive acronym for advertising, publicity and public relations programs. With this alliance in place, all groups can truly begin to experience that, "day of new beginnings." 🍀

CUE TIPS

SELECTED BY
FRAN & JIM KROFF



July is the month to celebrate our independence on the 4th of July.

Let's watch all the parades and fireworks which comes in with a "Great Ball of Fire", and goes out with "Stars of Glory". Lets all be thankful that we live in this country and can celebrate our independence. Happy Fourth of July.

Great Ball Of Fire

Chuck & Shirley Hurst

Record: Col 03089 (Jerry Lee Lewis) **Rhythm:** 2 Step

Footwork: Opposite as noted **Phase:** 2+2

Sequence: Intro-A-B-A-C-C-B-A-Ending

INTRO

(BFLY) WT 2;; SWIVEL LINE; SWIVEL REV; SWIVEL LINE; SWIVEL REV;
HITCH APT; SCISSOR THRU TO SCP;

PART A

TWO FWD TWO STEPS;; SCISSOR/HITCH TO SCAR; SCIS TO BJO (CHK);
FISHTAIL; WLK & FC; VINE 8 TO SCP;;

PART B

TWO FWD TWO STEPS TO OPN;; FWD LK FWD; FWD LK FWD;
DBL HITCH;; VINE APT 3 (CLAP) VINE TOG 3 TO BFLY';
BASKETBALL TRN;; VINE 8 TO SCP;;

PART C

TWO FWD TWO STEPS;; CIRCLE AWAY & TOG TO BFLY;;
SUSIE Q TWICE;; BACK APT 3; TOG 3 TO SCP;

ENDING

POINT LEAD FOOT DOWN LINE OF DANCE

**If you refuse to accept
anything but the best,
you very often get it.**

W Somerset Maugham

RHYME TIME

SPELL CHECQUER

Eye halve a spelling chequer
It came with my pea sea
It plainly marques four my revue
Miss steaks eye kin knot sea.
Eye strike a key and type a word
And weight four it two say
Weather eye am wrong oar write
It shows me strait a weigh.

As soon as a mist ache is maid
It nose bee fore two long
And eye can put the error rite
Its rare lea ever-wrong.
Eye have run this poem threw it
I am shore your pleased two no
Its letter perfect awl the weigh
My chequer tolled me sew.

Stars Of Glory

Hal & Dot Chambers

Record: SP

Rhythm: Rumba

Footwork: Opposite as noted

Phase: 4+2

Sequence: Intro-A-B-INTER-A-B-Ending

INTRO

BFLY/WALL WAIT 2 MEAS;; CUCARACHA BOTH WAYS;;

PART A

BASIC;; TWIRL-VINE TO TAMARA; WHEEL 6;; UNWRAP; 1 FENCE LINE;
CRAB WALK 3 BFLY;

FWD BASIC; WHHIP TRUN; NEW YORKER, SPOT TURN; FWD BASIC;
WHIP TURN; ALAMANA;

PART B

OPEN HIP TWIST; FAN; HOCKEY STICK;; NEW YORKER; CRAB WALK 6;;
NEW YORKER;

FWD BASIC; AIDA; SWITCH ROCK; CUCARACHA; ALAMANA;; LARIAT;;

INTER

CHASE PEEK A BOO BFLY;;;

ENDING

FLIRT;; MOD SWEETHEART;;



Country Kitchen

By Louise Harrop



Melon Salad

- 1 C fresh lemon juice
- 1 C granulated sugar
- 2 tsp. all-purpose flour
- 2 large eggs, lightly beaten
- 1 C whipping cream, whipped
- 1 large watermelon
- 1 large honeydew and cantaloupe, cut into cubes or balls
- 2 pints fresh strawberries, sliced
- 2 pints fresh blueberries
- 1/2 lb. green or red seedless grapes

To prepare the fruit salad dressing combine the lemon juice, sugar and flour in a saucepan over medium heat. Bring the mixture to a boil, then reduce the heat to simmer. Stir in the blended eggs and cook for about 15-minutes, stirring constantly while the sauce thickens.

Let the sauce cool a bit, then blend in the whipped cream. Cover and refrigerate until serving time.

If the picnic event is in your backyard you may opt to carve an elaborate watermelon boat to serve your fruit salad. If you're taking this recipe on the road, skip the melon boat presentation and simply start cutting the watermelon into cubes, or use a melon ball utensil to create bite-size round fruit portions. Either way, remove the seeds

as you go, placing the fruit in a very large plastic container for tossing.

Prepare the honeydew, cantaloupe and strawberries as directed, tossing the fruit into the bowl. Top with blueberries and seedless grapes that have been rinsed and drained. Refrigerate the fruit until serving time.

To serve, breakout the fruit and leave the dressing on the side so guests can prepare their own portions. Enjoy!

Saltine Cracker Brittle

Saltine crackers, enough to cover the bottom of an 11" X 17" jelly roll pan

- 1 C butter
- 1 C brown sugar
- 12 oz. chocolate chips
- 1 C chopped nuts

Lay out the crackers as close as possible. In a saucepan, combine butter and brown sugar. Bring to a boil and cook for about 3 minutes. Pour this mixture over the crackers and bake at 300° for 10 minutes. Remove from the oven and immediately sprinkle the chocolate chips over the crackers, spreading as they melt. Sprinkle with chopped nuts. Chill. When hard, break into irregular pieces.

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CONVENTION FESTIVAL

NEWS

Michigan Square & Round Dance Convention - "Great Fun In 2001"

The Michigan Council of Square and Round Dance Clubs invite all to dance at the beautiful Amway Grand Center, Grand Rapids, Michigan for Michigan's 40th State Square and Round Dance Convention. Come and enjoy great dancing and fellowship in Grand Rapids.

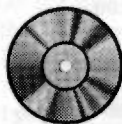
Convention Activities. Square dance Mainstream through Challenge, Phase II-V Rounds and Contra. Vendors selling dance apparel, fashion show, sewing seminar, exhibition dancing and a Saturday Night Program ending with a spectacular grand march.

Dance Schedule Thursday, August 16: 7:00 to 10:00pm Trail End Dance at Grand Rouge Campgrounds; Friday, August 17: Noon to 11:00pm; Saturday, August 18: 10:00am to 11:00pm.

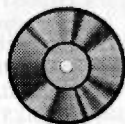
Grand Rapids offers many attractions for visitors: Meijer Gardens and Sculpture Park, Gerald R. Ford Museum, Grand Rapids Art and Children Museums, John Ball Zoo, Voigt House Victorian Museum, Amway Corporation, Coopenville & Marne Railway, The Grand Lady Riverboat, Heritage Hill Historic District, Paul Collins Fine Art.

If you would like more information about these and other attractions, contact the Grand Rapids/Kent County Convention & Visitors Bureau toll free call at 1-877-VISITGR or check out their web site at www.visitgrandrapids.org.

Time is running out, obtain registration forms from our Web Page: www.squaredancing.com/michigancouncil or contact, Fred & Netty Wellman, 5831 Westminster Way, East Lansing, MI 48823; 517-339-5096; fax 517-339-5173; Email: fnwellman@home.com.



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The band will play Thursday June 27, Friday June 28, and Saturday June 29 from 7:00pm until 10:00pm with all singing calls.

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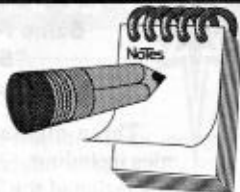
Visit our website for the latest information at www.51nsdc.com

*Do you have Convention or Festival News. Send it to:
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

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.**



Send us the event information as early as you want but we must receive it at least 4 months in advance of the event's scheduled date.

NATIONAL CONVENTIONS

U.S.A.

- 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

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.
- 20-22 **ARIZONA** - Annual White Fountain S&RD Festival, Show Low. Wil & Ellen Boyer, 520-367-0975.
- 27-29 **ILLINOIS** - Annual Illinois Sate S&RD Convention, Peoria Convention Center, Peoria. Tom & Ella Manning, PO Box 1312, Burlington IA 52601; 319-752-4205; solidgoldtom@lisco.net

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; wcfjf@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 **NORTH CAROLINA** - Annual NC S&RD Convention, North Raleigh Hilton, Raleigh. Will include line dancing and contras, Contact Lesley Green, 2 Cattail Court, Durham, NC 27703.

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

23-25 **GEORGIA** - Jekyll Island Jamboree, Comfort Inn, Jekyll Island. Bob & Viaian Bennett, 2111 Hillcrest Dr, Valdosta GA 31601; 912-242-7321

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

24-25 **COLORADO** - Annual Peach Promenade, Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887.

SEPTEMBER

1-3 **ALBERTA** - Alberta S&RD Federation Annual Provincial S&RD Convention, Leduc, Alberta, CANADA. Jack & Joyce Francis; 780-439-5992; pook@dignet.net

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

14-16 **CALIFORNIA** - Central Coast SD Assoc Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net

21-22 **NEBRASKA** - Annual Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Larry & Melinda Brage, 620 Leavitt Ln, Lincoln NE 68510; 402-488-0837; lbrage@prodigy.net

OCTOBER

5-6 **KENTUCKY** - Mid-America SD Jamboree, Kentucky Fair & Exposition Center, Louisville. Mid-America SD Jamboree, Inc., PO Box 421, Fairdale KY 40118; 888-701-5201; midamericajamky@aol.com



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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; wesqrnc@hsnp.com

19-21 **INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie/Delaware County. Ken & Judy Arrington, 10303 W ST Rd 28, Ridgeville, IN 47380; 765-369-2237

19-21 **MISSOURI** - Annual Missouri S&RD Festival, Cowan Civic Center, Lebanon. David & Betty Mauzey, RR1 Box 220, Moberly, MO 65270; 660-263-5447; mauzey@missvillagey.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 413-786-0212; redbates@juno.com

29 **OHIO** - Annual Federama, Cleveland. C. Storgard 440-526-0326; email: luv2sqdance@juno.com

30 **OHIO** - Buckeye Round Dance Council annual Harvest of Rounds, Northeast School, Gahanna. G. Blaskis, 614-471-8095; email: rounds@prodigy.net

NOVEMBER

9-10 **CALIFORNIA** - Swinging Squares Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Jay Thiel, 18785 Palomino Dr, Red Bluff, CA 96080; 530-527-3486; Jthiel@rbushsd.k12.ca.us;

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

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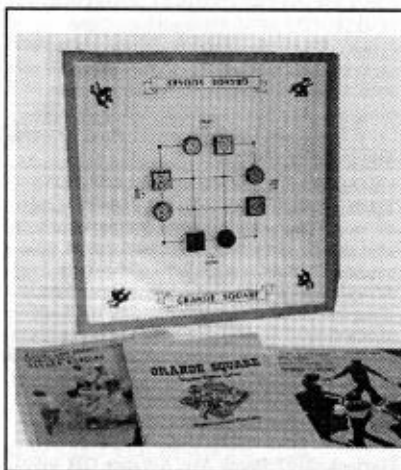
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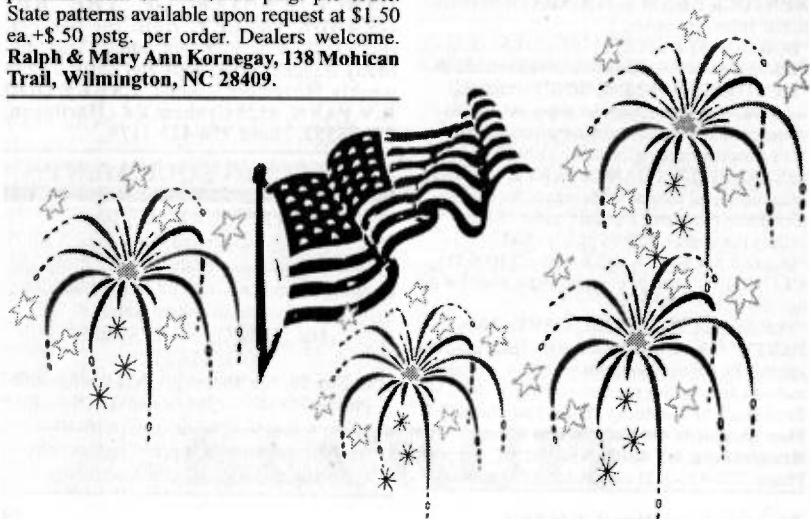
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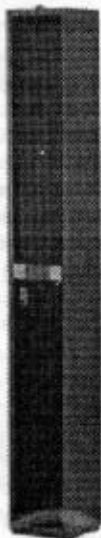
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