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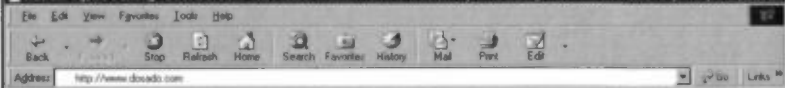
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receives CALLERLAB's
Millennium Award

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- Non-Callerlab
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- Callers Listing
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- Books
- Notes Services
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- Software
- Resources
- General Resources
- Publications
- Mailing Lists
- Newsgroups
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- Round Dancing
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Multi-Cycle Classes have become quite popular in the last five years and we'd like to further the activity-wide discussion on this different structure for classes.

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We've just completed the complete revision of our [Caller-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.

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 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 [Callerlab](#), [The International Association of Square Dance Callers](#) and by [Supreme Audio/Hanham'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 pages!

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

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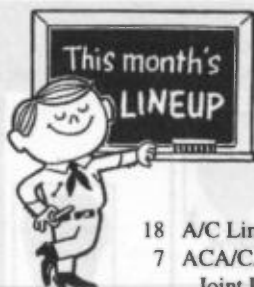


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- 18 A/C Lines - *Ed Foote*
- 7 ACA/CALLERLAB
Joint Press Release
- 60 ACA Viewpoint
- *Patrick Demerath*
- 10 ASD News
ASD Profile - *Lee Hailey*
- 14 Attitude Does Make A Difference
- *Jerry Junck*
- 39 CALLERLAB MS Program & PL
Program Reviews Completed
- 32 CALLERLAB Viewpoints
- *Jim Wass*
- 30 Club Leadership Notes
- *Bernie Coulthurst*
- 58 Contra Dancing - An American
Folk Dance Experience
- 70 Convention News
- 68 Country Kitchen - *Louise Harrop*
- 24 Creative Choreography
- *Lee & Steve Kopman*
- 56 Cue Tips - *Fran & Jim Kropf*
- 20 Easy Level - *Bob Howell*
- 6 From The Editors - *Ed & Pat Juaire*
- 8 From the Mail Room
- 42 Honors Book - *Bob Osgood*
- 81 Index Page
- 55 It's Hard To Be A Leader
- *H.O. Hoadley*

- 17 Legacy - US Square Dance Bill
HJR #15 Needs Your Help
- 46 Notes in a Nutshell
- *Frank Lescrinier*
- 50 On the Record - Rounds
- *Ralph & Joan Collipi*
- 52 On the Record - Squares
- *Chris Pinkham*
- 34 Pasadena Do Si Do Square Dance
Club - Final Dance
- 63 Point of Order - *Nancy Hall*
- 72 Rhyme Time - The Fiddler
- 69 Remembering - *Sam Mitchell*
- 38 Round Dance Pulse Poll
- *Bev & Bob Casteel*
- 66 Sewing 101 - *Donna Ipock*
- 36 Square-Up - *John & Linda Saunders*
- 28 The Country Line
- *Jim & Jean Cholmondeley*
- 27 The Koreo Korner - *Steve Kopman*
- 64 Three R's
- 49 US Dancers of America Hop To It!
- 64 We Are Among The 13,000 At The
50th NSDC
- 74 What's Ahead



AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juaire

Volume 56 Number 10 October 2001

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FROM THE EDITORS

ED & PAT JUAIRE

Bob Osgood



For the past several years, *American SquareDance* has presented, with Bob's help, the roster of callers who received CALLERLAB's **Milestone Award**.

Throughout that time, there has been only one person not presented to our readers so far and that person is **Bob Osgood**. It was well worth waiting until now since Bob recently received a special award in addition to the **Milestone Award**.

At the 50th National Square Dance Convention in Anaheim, CA, Bob was presented with the **Millennium Award**.

Beginning on page 42 and the pages which follow, we present you with the text of the Milestone and Millennium Awards along with a few photos of Bob's early involvement promoting square dancing. There is hardly enough room to publish all Bob has done for square dancing. He has always been and still is a staunch supporter of square dancing.

Pat and I are proud to know and enjoy Bob's company. We plan to get together again next year in Virginia at the CALLERLAB convention.

We are pleased to dedicate this issue to Bob Osgood.

4-Bar-B



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American Callers' Association CALLERLAB



Joint Press Release

Representatives of CALLERLAB and The American Callers Association met at the National Square Dance Convention in June 2001. The purpose of the meeting was to explore how the two caller organizations could work together to address the problems facing square dancing and reverse the decline in the number of square dancers, organizations, clubs, and callers.

The meeting was attended by Jim Mayo, Chairman of CALLERLAB, Tim Crawford, Vice Chairman of CALLERLAB, and Bill Heyman, member of CALLERLAB and co-moderator, Gary Shoemake, President of the American Callers' Association, and Patrick Demerath, member of American Callers Association and co-moderator. Henry Israel, Vice President of the American Callers' Association was unable to attend due to a serious accident which had temporarily incapacitated him.

After an extended discussion, the representatives agreed on two basic

points. The first was that new dancers are too often encouraged to move into advanced dancing programs. These callers were of one mind that experienced dancers and callers should encourage new dancers to gain experience and confidence with their initial square dance program rather than recruiting them into additional dance programs.

The second main point of agreement was that a working group would be formed with representatives from both organizations to meet together to search, identify, define, and discuss subjects to create a unified approach to improve square dancing and its chances for survival and growth. The principle objectives would be to find ways to make square dancing more appealing to a wider segment of the population and look for ways to make it easier for new dancers to enter square dancing.

The meeting ended on a note of optimism to benefit all square dancers.

**PLEASE NOTE OUR
NEW EMAIL ADDRESS:
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FROM THE MAIL ROOM



To the editors,

Ten years this October will be the Tenth Anniversary of the death of Singin' Sam Mitchell. I am his widow, Betty. He may be gone but not forgotten by our wonderful friends from those happy square dance years. They have been most supportive of me and I would like to share some things going on in my life. I no longer dance due to peripheral neuropathy to both knees. I use a cane or walker.

I have never forgotten the wonderful after parties we used to have, so I took skits from those days and compiled over one hundred of them into book form. I used them with a group I formed and directed called "The Funny Five." We performed for over three years at clubs and meetings, and it brought back so many happy memories to me. I can still see Beryl Main, Jerry Haag, Ken Bower, John

Saunders, Art Sringer and our many "talented" hams doing some of the ridiculous acts that Kerrie Main and I dreamed up for festivals and week ends. It was so much fun.

I wrote and published the life story of our blind daughter. I also wrote and directed three musical productions, each with a cast of 85 or more. I have been busy in these ten years but never to busy to stop and put my dancing memories into scrap book form. I now live a quieter life in Eustis, FL. I would love to hear from dancers who "remember me" as well as Singin' Sam.

Squarely,

Betty Mitchell

801 Mt Homer Rd Apt 403

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Dear American SquareDance,

I'm an avid "square dancer" who started to take lessons in the autumn of 1974, successfully completing classes in my 20's and have been avidly dancing with passion ever since! Beginning as a lowly 20 something, meeting my first wife on the square dance floor and even enthusiastically still dancing after my divorce a few years ago!

"Square dancing" strongly still is a vital part of my now "singles" activities, after recently returning to the Seattle metro area, where "it" all started.

I guess the "key" to my "enthusiasm" all these years is due part to the "nostalgia", especially the pretty gals in 50's style skirts and dresses, no alcohol is found or no loud "rock music", where folks are still generally sociable "club atmosphere", and pot lucks, a combination of reasons. I truly believe I will continue to attend the dances as long as I'm physically able to attend for many years to come.

*Herb Wendland
Renton, VA*

Dear Ed and Pat:

I have an idea which will make a dancer's Century Club book, the tiny, vinyl-covered booklet where a dancer records the names, dates and venues of one hundred callers that he or she has danced to, a little more interesting.

It's a bit of a chore, but I take

snapshots of the callers I wish to include in the booklet and then trim these photos and paste them in the "Remarks" section of each page.

So instead of just having a collection of bare dates, signatures, places and maybe a comment by the caller,



you have something much more colorful and eye-catching. Moreover, when you leaf through your Century Club booklet many years hence, the photos will not only bring back a flood of memories but will also help you to associate the name of the caller with the face.

Cordially

*Greg Fokszev
West Caldwell, NJ*

**Send your letters to:
ASD Mail Room, PO BOX 777
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ASD NEWS

MINI-LEGACY

The Akron Area Square and Round Dance Federation sponsored a Mini Legacy for its member clubs on August 4. The program was hosted by the Swing - A - Lings club of Canton, Ohio. Topics covered were USDA Insurance Programs; Officer Responsibilities; Recruiting New Dancers; and Communication Between Callers and Clubs.

Presenters included Bill & Bobbie Shepard of Tennessee, Past Presidents of USDA; Dick Freese, Past President of the Ohio Corporation of Square Dance Clubs; Rick Conley; Fred Cornell; Mary Kay Miller; Barb Cadispioti; and Tom Rudebock, an area caller. Several guests were present from the Ohio Corporation of Square Dance Clubs.

Those present were invited to the Swing - A - Lings club dance that evening featuring Otis Lutz of Melbourne, FL. The round dance cuer was Max Coletta, who is retiring and moving to Arizona.

Illinois Convention

The 18th Annual Illinois Square Dance Convention was held at the Peoria, IL, Civic Center July 27-29. Sponsored by the State Council of Illinois Square Dance Associations, the convention attracted 914 dancers, almost 30 per cent more than last year.

Chairmen of the convention, callers Tom Manning and Bob Asp, are thought to be responsible for the substantial increase in attendance due to their promoting the event wherever they went all year.

The Mountaineers, a Central-Illinois band, provided the music for callers in the main dancing hall Saturday evening. Halls for all programs and ages were available. These



Calling together at the 18th Annual Illinois State Square Dance Convention are (from left) Bob Asp, M.C. Curt Braffet and Tom Manning.

included mainstream, plus, advanced, challenge, rounds, country, contra, DBD and youth.

Next year the convention will, again, be held at the Peoria Civic Center July 26-28.

*Jerry Holz
Peoria Heights, IL*

Tar Heelers Support

Approximately \$2,000 was contributed by Tar Heel dancers to support the Pediatric Hematology and Oncology unit at the University of North Carolina Hospital in Chapel Hill recently.

Dancers from Virginia and South Carolina joined North Carolina dancers in the benefit dance at the East Chapel Hill High School gymnasium. Twelve squares of dancers kicked up

American SquareDance, October 2001



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- Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

A-1 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Acey Deucey to Cross Over Circulate
- Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

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their heels to the music and calling of Marshall Flippo from Tucson, AZ. Penny Lewis of Durham, NC cued the rounds and led several line dances. Both caller and cuer generously contributed their talents gratis. Former caller-cuer Tony Chilton of Sanford, NC was instrumental in arranging for the dance.

Contributions came from admission to the dance as well as a silent auction of art works done by children who are patients in the pediatric unit of the hospital, one of the leading medical centers in the state. These children, together with their parents, were present as observers at the dance.

Another dance to benefit the same unit is tentatively planned for June 22, 2002, probably at the same place.

*Al Stewart
Greensboro, NC*

Pro Football

The Akron (OH) Area Square and Round Dance Federation was well represented in the Pro Football Hall of Fame Kickoff Parade in Canton, Ohio on July 29. The Kick Off Parade is the start of week long activities leading up to the induction of the 2001 nominees into the Pro Football Hall of Fame and the Hall of Fame Pro Football Game.

Leading the Akron Unit were Bill &

Connie Weber, AASRDF Parade Chairman, carrying the Federation Banner.



They were followed by convertibles with Judy LeGlise, AASRDF President, Judy Witte, representing the 2001 Honor couple, Dwight & Judy Witte, and Tom & Bev Rudebock, the 2001 Honor Caller. They were followed by a float with square dancers dancing to the calls of Ernie Johnson of Kent, Ohio. In addition to the dancers on the float there were several who walked along side and danced whenever there was a pause. A total of 39 dancers representing 9 clubs participated in the parade.

The float was decorated in blue and white with a large tip up back drop of the

State of Ohio with a sign reading "Ohio Dancers on Parade". When opened up the float provided for a 12 foot wide dance area. With the music playing for the dancers, the float was met with much hand clapping and toe tapping by the spectators. The float is owned by Larry & Becky Roush of Centerville, Ohio. There were 140 units in the parade. The parade was taped by television crews and will be shown

on the local cable network during the week.

Tom & Bev Rudebock

Volunteers are priceless!

The rest of the story
about the picture.....

Never underestimate the value of showing a display of the square dancing opportunities available in your area in the "Showcase of Ideas" at the national, state or regional conventions. Planning the display, collecting the materials and putting it all together can be a lot of work. But in this computer age it is easier than

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a few years ago. Usually local and state tourism bureaus will be only too happy to share some of their material with you.

Once everything is all set, next comes the task of packing it up. Then its either finding some one(s), who are driving to the convention or festival and can bring it to the proper place, or someone in the vicinity of the convention to whom you can send it. Usually in Vermont this has been no problem as the Association knows of two couples who usually travel with their campers to various conventions. But not so in 2001 when the National Square Dance Convention was in Anaheim, California!

In April Irene Wood said she and a friend were driving from Vermont to California and volunteered room for most of the display! But then, on the day of departure, illness caused her friend to cancel out. Undaunted, Irene

took off alone across country! While in New York state a deer ran into her car smashing the hood and destroying a headlight, etc... but the car, with lots of groans and noises; still ran! When her insurance company said the repairs had to be done in Vermont, Irene bought some bungee cords to keep the hood down in place and heroically continued on her way to Anaheim. She arrived in time to help set up the Vermont, LEGACY

& Square Dance Foundation of New England displays!!! And yes, after the convention, Irene brought the displays all the way back to Vermont in her ailing vehicle. Only twice was she stopped by state troopers who asked "Where is the headlight?" and "What happened?"

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



ATTITUDE DOES MAKE A DIFFERENCE

By Jerry Junck

It is obvious that nearly everyone involved in square dancing today is concerned with the status of our activity, either perceived or factual. Just visiting with callers and dancers, or glancing at any square dance publication, gives testimony to that fact. Furthermore, we must understand that there are some challenges facing the activity over which we, as individuals, have little or no control. The realization that our society has changed is one such example.

However, understanding that our society has changed is an important step in dealing with the external challenges square dancing must address. The recognition of the external factors affecting the recruiting of new dancers is the very reason CALLERLAB formed the marketing committee and hired a marketing specialist to help us understand how to market our activity to today's society. The Phoenix Plan is the result of the work of the marketing committee. However, that discussion belongs to the marketing committee and the marketing professionals.

The question is; can we, as individuals, do something positive for square dancing? Can we, individually, do something that would have a positive impact on the activity immediately? I think the answer to that is absolutely yes. However, in order to effect that positive impact we need to

take a more realistic and objective look at ourselves, and

our views toward recruiting new dancers and making them feel welcome after completing classes. It is my opinion that, in general, all of us, callers and dancers alike, need to honestly and objectively evaluate our attitudes with regard to recruiting and retaining new dancers.

Now, before everyone goes into denial, let me illustrate what attitudes I think we need to reconsider. During the two years I served as Chairman of the Board for CALLERLAB, I made a point of asking callers attending my dances how their classes were going. I was surprised that the most common answer was, "I have paid my dues, let someone else teach them." The second most common reply was, "Oh, we tried, but didn't have enough to make it worthwhile." Do you feel that dancers in these callers clubs would be highly motivated to recruit?

Secondly, during this same time period, I observed the reaction and attitudes of dancers in various clubs, both toward newer dancers and guests from other clubs. One of the common remarks from officers was, "We have some new dancers here. They don't know Plus, but we'll split them up and





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For Further Information Contact – Jerry Reed, Executive Director
467 Forrest Ave, Suite 118, Cocoa, FL 32922 Phone 321-639-0039

pull them through. They have to learn it anyhow." Do you think this type of attitude adversely affects the retention of new dancers? I think so.

Finally, it is my opinion that the multi-level dance adversely affects the retention of what new dancers we do recruit. Mainstream dances that have the third and sixth tip Plus simply are not conducive to making people feel welcome. Instead, these dances exclude the very people we so desperately wish to join our activity. The very dancers we have spent so much time and effort in training find that once classes are completed, they still do not know enough. They begin dancing with the club only to discover

that of the eight tips in a two and one half hour dance, they are excluded from one fourth of that dance.

Do all callers and dancers reflect the attitudes illustrated above? Certainly not. However, these attitudes are far more prevalent than any of us would care to admit. These attitudes should be reason for concern, but they are not something that we, as individuals, can't address. How do we do that? And, do we have to make big changes? It is my opinion that the changes in attitude are not that big, and that anything is possible. The largest obstacle to affecting change is to recognize that a change is necessary.

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How do we begin? First of all, each caller needs to evaluate his attitude toward teaching new dancers. Callers have a two-fold responsibility to the activity. First, they need to provide the incentive and motivation for dancers to be ambassadors for the activity. And secondly, callers should strive to be the best teacher possible. We must be motivated ourselves and prepared to make classes both educational and entertaining.

Those of us that love the square dancing need to motivate everyone in the activity to recruit for new classes. But, we need to do more. We must impress upon everyone the fact that new people won't come to class unless we BRING them. In addition, we can nurture these new dancers by encouraging club members to participate in the class, giving the new dancers the feeling of being part of the square dance family. Furthermore, once classes are completed, we need to again TAKE these new dancers to their first few dances. Joining the club, or attending another club, is like starting over for them. How many more dancers would we save, if we did this? Would the new dancers feel more welcome, and more at ease? Would this be a positive change in attitude?

Finally, if we are to rebuild a prosperous square dance activity, callers must recognize that we have a real need to call less complex classes

and dances for our new dancers. Let's not confuse the issue that less complexity automatically assumes limiting variety. I'm not advocating limiting variety. Rather, let's make a conscious effort to use better judgment in what we call and how we call it. We must make a better effort at keeping everyone dancing. Our retention rate is mute testimony to that fact. I think it far more important that we change our attitude to one that restores fun, sociability, and the experience of successfully dancing to music rather than solving choreographic puzzles.

Each of us would like to see the square dance activity of the future as a vibrant, healthy, and exciting recreation. I firmly believe it can. In reality, it will only take a small change in ATTITUDE in those of us who enjoy this activity so much. However, it will take effort, understanding and tolerance on the part of everyone. It will take leadership, not only from callers but, from dancers and the various organizations associated with square dancing. Let's be positive and share our passion and affection for the activity with everyone, dancer and non-dancer. Let's enjoy our activity, and more importantly, let's enjoy each other. It will only take a small change in attitude. Attitude is seemingly such a small thing, but it makes a big difference. ■



INTERNATIONAL ASSEMBLY OF "TRUSTEES"
OF THE SQUARE DANCE ACTIVITY

U.S. Square Dance Bill HJR #15 Needs Your Help

Two years ago Representative Jim Saxton, of New Jersey, introduced into the 106th Congress the Square Dance Bill HJR #60. Since no action was taken on this bill before adjournment last January, the bill died. In discussions with Rep. Saxton's staff, it was learned if he resubmitted the bill very few, if any, of last year's co-sponsors would be lost. On February 8, he reintroduced the SQUARE DANCE bill into the 107th Congress. This year it has gained a few co-sponsors.

Although square dancers responded positively in contacting their Congressmen to support last year's bill, there was not enough time for the 106th Congress to act. Rep. Saxton's staff has received a number of inquiries from other Congressional offices about this legislation due to the correspon-

dence they have received from square dancing enthusiasts in their districts. Rep. Saxton is sending a letter to all of his colleagues in the House about this new legislation and encouraging them to become co-sponsors.

Time is short. You must help by contacting your state representative now and ask them to sign onto co-sponsoring HJR #15. You can contact them by mail, email or telephone.

If you need more information, contact Frank & Helen Cavanaugh at 20 Wooton Drive, Southampton, NJ 08088-1041 or phone 609-859-1937.

Please pass the word along to your local organization and clubs. Teamwork gets strength from one another. LET'S CONTINUE TO WORK TOGETHER TO MAKE THIS DREAM COME TRUE. 🍀

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by
Ed Foote



THE ROAD TO MEDIOCRITY - Part 3

This month we conclude our 3 part series by Barry Clasper, Canada. Previously he has given the definition of a good dancer and discussed the three phases of ability level at every program. He pointed out that rushing to a new program denies the new dancers at the previous program of experienced people to help acquaint them with the program. If everyone is rushing to new programs, this results in a watering down of all programs, which is what we have in many cases today, because there are few experienced dancers at any program.

The rest of this month's article is Barry's concluding remarks.

"We must acknowledge the fact that when we join other dancers in a square, we incur an obligation. That obligation is to dance our fair share of the material. To the extent that we cannot dance our fair share, we represent a burden on the other dancers, one which we impose upon them unilaterally by arriving in their square. What is our fair share? I believe that it varies according to our experience at the level.

"1. Phase 1. When we first attempt a level, our fair share will be relatively low, perhaps 75% to 80%. Our mistakes however, should not be due to ignorance of the documented list material. They should result only from a lack of

experience in executing the material at dance speed, experience which can be gained only on a dance floor.

"2. Phase 2. With experience, our fair share increases to 100%. Other dancers have a right to expect us to dance our own part virtually error free.

"3. Phase 3. With a great deal of experience at the level, our fair share again increases to something beyond 100%. It is now our responsibility to help those who are novices at the level and compensate for their inexperience.

"It is important to recognize that while we are in the first phase we are imposing on the strength of others. The justification for doing so lies in the premise that, in time, we will progress from phase 1 to phase 3 and, in effect, payback the help we were given.

"If we move on without repaying the help we were accorded, we are short-changing the people who follow us into the level. If we move on before we are competent at the level we currently inhabit, then we are short-changing both the level we leave and the level to which we move.

"But most important of all, when we move on prematurely we shortchange ourselves. There is no feeling quite like the rush of exhilaration that comes with the dawning realization, "Hey - I can actually dance this stuff." 🍀

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EASY LEVEL

BOB HOWELL



Jim New, in the new book, "Learn To Dance The Easy Way With CDP", choreographed still another routine utilizing the Salty Dog Rag music. He calls his creation the ---

SALTY DOG RAG EASY LINE DANCE

Formation: Solo Lines facing HOH - 4 wall dance Left foot start

Music: Salty Dog Rag - Red Foley - MCA 60090

Intro: Wait 16 beats

Beats

1. 8 2 CHARLESTONS Step L fwd Point RF in front of L
Step back on R and point L F
back, repeat;
2. 4 STRUT 4 STEPS FORWARD L R L R While shaking raised hands
3. 4 TURN 1/4 RIGHT L R L R While making time in 4 steps

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I stumbled on an old-timer this past summer and used it at several outdoor dances. It is a simple routine and after a quick walk-thru, everybody was dancing and singing to it. It is on a CD, available from the Kentucky Dance Foundation and features both a vocal band with Don Armstrong and an instrumental band. It is called --

CLIMBING UP de GOLDEN STAIRS

Formation: Square

Music: Climbing Up de Golden Stairs. Folk Dancer 17, FDCD-017

Routine:

Left hand round your corner, right elbow swing your partner

Sing: Climbing up them golden stairs.

And a left hand round your corner, a two hand swing your partner

Sing: Climbing up them golden stairs

Now, right hand round your corner, left elbow swing your partner

Sing: Climbing up them golden stairs

And dosado your corner, now dosado your partner

Sing: Climbing up them golden stairs

Swing your corner!

Swing your corner lady round and promenade around your square

Let's sing that crazy song again

Climbing up them golden stairs

COLUMBUS DAY OCTOBER 8



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When I began writing this "Easy Level Page" in 1968, I never would have believed that some day I would be getting material from a source called a "web site". I don't think that the word had even been fabricated at that time. Well, I tapped into a web site a year or two ago and lo and behold, I have found a source for new material. (That is, new to me). Following is a contribution from a Masha Goodman-Reeves of Sutter Creek, CA, who offers it as one of her "Favorite one night stand dances." Masha gives credit to Fred Field of Tucson, AZ, who introduced her to a similar routine, which she modified to the following ---

SPOKES OF A WHEEL

learned from Fred Field (as remembered by Masha)

Formation: Sicilian Circle: couple facing couple around the room in a big circle.

Music: Any well-phrased 32 bar tune. I have been using the solid down-beat of Tracy Brown's "Romping Harmonica" on Square Tunes ST 308.

Routine: A1&2 are danced with the couple you're facing

A1 Rt. hand star (or right hands across)
Lt. hand star

A2 Circle Lt.
Circle Right....

B1 Form a line of 4 like spokes of a wheel:
The couple facing clockwise (couple 1) drops only their partner's hand, all other hands stay joined.
Lady 1 moves into the center of the room, Man 1 moves out toward the outside of the room, which makes each group of 4 a line which radiates out from the center of the room like "spokes of a wheel".
Walk around the room like spokes of a wheel. Inside couples (2's) form an arch, shoot the 1's under to meet the next couple.

B2 Do-si-do that new opposite person, do-si-do your own. (depending on the crowd I sometimes substitute other figures for the do-si-do's)

Dancers love it as the 'spokes of a wheel' formation looks cool and gives them a great feeling of 'we did it!'

OVERSEAS DANCER



What is the Overseas Dancer Association?

At the 1961 European Association of American Square Dance Clubs (EAASDC) Round-Up in West Germany, the late Tex Hencerling brought up the idea of a possible reunion when the dancer returned to the United States and Canada.

The first Reunion was held in Amarillo, Texas in August with 44 dancers, including 11 callers. Reunions have been held ever since. Currently they have been held in AL, AR, CA, CO, FL, IL, MD, ME, MI, MO, NH, NV, OK, OR, PA, TX, VA, WI, Canada and the District of Columbia.

Membership qualification - To have been a member of an Overseas Square Dance Club. For information - (741) 751-1723

This month's contra comes to us from Gordon Smith of Wichita, KS. It's called the ---

OUTBOUND PLANE CONTRA

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

Music: Outbound Plane. I have been prompting Gordon's contra to "LOVE YOU MORE THAN I CAN SAY". Pioneer Records P-137 and my contra club dancers have thoroughly enjoyed it.

Routine:

INTRO CORNER DOSADO

1-8 FACE ACROSS

9-16 ACTIVES* ARCH OVER

17-24 INACTIVES* ARCH OVER

25-32 STAR LEFT

33-40 STAR RIGHT

41-48 RIGHT AND LEFT THRU

49-56 HALF PROMENADE.

57-64 NEW CORNER DOSADO

NOTE *ACTIVE MAN & CORNER; ARCHERS CALIFORNIA TWIRL;
DIVERS WHEEL AROUND

HALLOWEEN

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with walk and dodge. But, not the usual way we hear it done.

Have fun!!

- 1) **HEADS** right and left thru,
THOSE girls walk boys
dodge, **CENTERS** walk and
dodge
separate around 1 to a line
pass the ocean
circulate
linear cycle
boys walk girls dodge
boys trade
square thru 4
right and left grand
- 2) **SIDES** lead right
right and left thru
girls walk boys dodge
circulate
boys run
pass thru
trade by
pass thru, right and left grand
- 3) **HEADS** pass the ocean
extend
recycle
boys walk girls dodge
circulate
girls u turn back
pass thru, left allemande
- 4) **SIDES** square thru 2
right and left thru
girls walk boys dodge
coordinate
wheel and deal
boys walk girls dodge
circulate
girls run
fan the top
recycle
boys walk girls dodge
follow your neighbor
and spread
extend, right and left grand
- 5) **HEADS** pass the ocean
extend
recycle
boys walk girls dodge
hinge
GRAND swing thru
explode & square thru on the
3rd hand right and left grand
- 8) **SIDES** right and left thru &
lead left
right and left thru,
girls walk boys dodge
circulate
ALL trade and roll
CENTERS square thru on the
3rd hand box the gnat
ENDS slide thru
you're home

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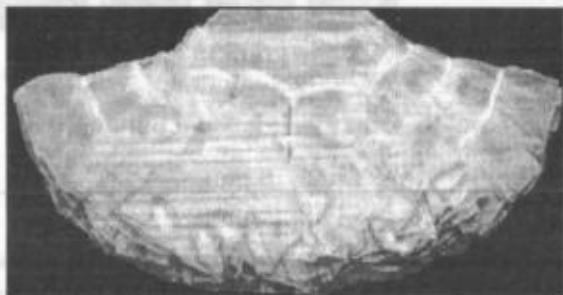


- | | |
|---|---|
| <p>6) SIDES pass thru
separate around 1 to a line
ENDS load the boat
CENTERS right and left thru,
girls walk boys dodge, then
walk and dodge
separate around 2 to a line
star thru
zoom
CENTERS slide thru
at home</p> <p>7) Heads lead right, circle to a
line
right and left thru
girls walk boys dodge
cast off 3/4
trade the wave
swing thru 1 & 1/2
right and left grand</p> <p>9) SIDES pass the ocean
extend
linear cycle
boys walk girls dodge
boys fold
girls swing thru
extend
split circulate TWICE
hinge
right and left grand</p> | <p>10) HEADS touch 1/4 & walk and
dodge
fan the top
recycle
boys walk girls dodge
centers trade
recycle and roll
girls run
promenade</p> <p>11) SIDES square thru 4
HEADS 1/2 sashay
swing thru
boys run
boys walk girls dodge
hinge
acey deucey
LEFT swing thru
right and left grand</p> <p>12) HEADS star thru
double pass thru
track 2
recycle
boys walk girls dodge
circulate
girls run
square thru on the 3rd hand
right and left grand</p> |
|---|---|

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- 13) SIDES right and left thru & lead left
girls walk boys dodge
circulate
girls u turn back
right and left grand
- 14) SIDES pass the ocean
ping pong circulate
extend
explode the wave
partner trade
boys walk girls dodge
cast off 3/4
acey deucey
right and left grand
- 15) Heads lead right and circle to a line
pass the ocean
recycle
boys walk girls dodge
circulate 1 1/2
boys u turn back
RIGHT AND LEFT GRAND



THE KOREO KORNER

STEVE KOPMAN



How often do we hear "lead to the left" at a square dance. You will at ours. You should at yours too. It's always fun to watch grown ups have difficulty with right and left. This will surely make them laugh. (Or take up bowling as a hobby)

HEADS right and left thru and lead left
THEN:

- | | |
|---|---|
| 1) swing thru
right and left grand | 4) LEFT touch 1/4
walk and dodge
tag the line
leads u turn back
single circle to a wave
right and left grand |
| 2) touch 1/4
split circulate
cast off 3/4
right and left grand | 5) Reverse single circle
to a wave
girls trade
trade the wave
right and left grand |
| 3) LEFT swing thru
girls run
ferris wheel
CENTERS sweep 1/4
at home | |

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By the time you think you have made both ends meet
somebody moves the ends.

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



BOO... Happy Halloween, it is time to party. How long has it been since you had a costume party. You think it is just for kids? No way, adults love to dress up and get out of their normal everyday role and let their hair down.

There are endless ideas of how to decorate and let the mood of the evening shine through. You can do all kinds of dancing but let us suggest you teach the following dance to put everyone on the same foot, so to speak.

WITCH DOCTOR

EJ Foley

Description: 4 Wall Line Dance Count 32

Level: Beginner/Intermediate

Music: Witch Doctor by Cartoons-138 BPM (CD Toonage)

I Brake For Brunettes by Rhett Akins-126 BPM

That's My Story by Collin Raye-138 BPM

NOTES: Start 16 count intro after the second intro talk phrase ALL RIGHT (sounds like Wolfman Jack) Dance starts right away with the music

Count	Description
SHUFFLE	
1&2	Shuffle forward RIGHT-LEFT- RIGHT
3&4	Shuffle forward LEFT-RIGHT- LEFT
5	With weight forward on left, dip body forward lifting right slightly off floor
6-8	Turn 1 full turn to RIGHT, stepping right, left, right
9	Step left turning 1/2 right (facing the opposite direction from start position)
10-11	Kick forward twice with RIGHT foot
12-14	Stomp RIGHT foot next to LEFT three times
15	Step across with LEFT foot in front of RIGHT
16	Stomp RIGHT beside LEFT
GRAPEVINE RIGHT	
17	Step RIGHT out to RIGHT
18	Step LEFT behind RIGHT
19	Step RIGHT out to RIGHT
20	Tap LEFT toe behind with RIGHT foot

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17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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SHUFFLE

- | | |
|--|--|
| 21 Point LEFT toe out to LEFT side | 26 Step back on RIGHT foot |
| 22 Step onto LEFT and turn LEFT 1/4 turn bringing RIGHT foot off floor | 27 Step left on LEFT foot |
| 23&24 Shuffle backward on RIGHT-LEFT-RIGHT | 28 Step forward on RIGHT foot |
| 25 Step LEFT across RIGHT | 29-30 Hitch LEFT knee and scoot forward on RIGHT twice |
| | 31 Step forward LEFT |
| | 32 Stomp RIGHT beside LEFT |

BEGIN AGAIN

CLUB LEADERSHIP NOTES



BERNIE COULTHURST

The London Bridge Square Dance Club, Lake Havasu City, AZ, is the first square dance club that we know of who is using the **BOOKMARKER** square dancing marketing idea since we mentioned it in the May and June 2001 issue of *Club Leadership Journal (CLJ)*. The idea was sent to us by Helen & Jerry Rhodes, Delray Beach, FL. Larry & Sue McKinley, Publicity Director of the **London Bridge Square Dance Club**, contacted us about the idea via email after he noticed it in *CLJ*. We designed and printed 3000 bookmarkers for their Fall Marketing Campaign. If you would like a copy of their very attractive bookmarker please email, call or send me a note. A self addressed, stamped #10 envelope would be nice, but not mandatory.

Jack intends to distribute the bookmarkers to libraries, new and used book stores, doctor's and dentist's offices, etc. He also intends to just pass them out to people he meets throughout Lake Havasu City. Jack will be reporting back to us as to how effective the bookmarkers were to get new dancers into their class that starts in October.

The **London Bridge Square Dance Club** has been dancing, September thru May, for over 34 years. Larry and Sue's club gets many snowbirds in the fall and winter coming from all over North America.

If your club is interested in trying

bookmarkers to market square dancing in your community contact us. We will help you design a bookmarker and even print them for an affordable price.

We met two very interesting couples over the internet recently. The first couple is Larry and Sue mentioned above. He has been tutoring me on how to use the internet more effectively. Thanks, Larry, for all of the help. You are an excellent teacher. If you wish to contact Larry McKinley, his email address is: hndyman@ctaz.com. The other couple is Jack and June Smith, Chula Vista, CA. Jack is a round dance cuer and June is a square dance caller. Jack was a POW during World War II and was on the "Death Railroad" in Burma in 1943. He has told us some interesting stories about his experiences during the war. He even sent me a video about the USS Houston, the ship he was on that was sunk during one of its battles. Jack is also an avid poet, writing poetry about many subjects, especially square dancing. If you wish to contact Jack, his email address is jdsjune@home.com.

The **National Square Dance Convention** is history now. California did a super job of putting on the World's Greatest Square Dance Event. Now it is time to plan that square dance vacation to attend the 51st **National Square Dance Convention** in St. Paul, MN in June 2002. Minnesota is a great state for

summer vacations with their 10,000+ lakes. If you need a registration form please contact us. We will send you a supply. Mark your calendar now and register early to get the best housing.

Square dancing is alive and well. We are getting reports of excellent publicity efforts this past summer. More and more square dance clubs are having information booths at County, Regional, and State Fairs. Fair booths work! The square dancers in the booth get the opportunity to talk to the public one-on-one, the selling phase of marketing. In early August, the Lightning Trio (callers Jimmie Burss, Randy Tans & Mike Krautkramer) called an exhibition dance at the Wisconsin State Fair in the Milwaukee area. There were over 100,000 spectators in the grand stand when they put on their exhibition. Now that is **MARKETING!** Clubs that are using information booths at their local fair are experiencing two to three squares of new dancers!

One of our club's dances in August was attended by new square dance families from a club in the Wausau, WI area. We had over 10 dancers under age 18. Our club decided that night that all dancers under 18 dance free. They welcomed the generous offer by our club. Maybe your club should do the same - young dancers under 18 dance free.

Wisconsin had their state square and round dance convention in Middleton, WI (near Madison) in August. They had over 1200 dancers from 10 states including AZ, TX, AR, OH, MI, IL, IA, MN, SD and WI plus one caller from Germany. Si & Marilyn Kittle, General Chairmen of the convention, did an excellent job of putting it all together for the dancers.



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Summer is gone and fall is here. I hope your club has decided to have a permanent Marketing Committee like the one that London Bridge Square Dance Club has in Lake Havasu City, AZ. The Marketing Committee is your club's most important committee - they are in charge of getting new dancers. And, remember, all club members are a part of the Marketing Committee - not just the committee chairman. We all know that marketing works - that marketing brings in new dancers. Those that say "We tried that - nothing works," don't really understand the *Principles of Marketing*.

Enjoy the fall, keep dancing and remember that we are as close as your telephone or your computer. We are now on Yahoo Messenger (thanks to Jack McKinley) so we can even talk directly to you via the computer without additional phone charges.

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.

A two-part series

by Jack Murtha

MOTIVATE The Class Experience Part I

As any teacher can tell you, one of their most important skills is the ability to motivate their pupils. That said, we need to understand what is meant by "motivate" and what skills effective teachers use in motivating their class members. There are two types of motivation. One type is furnished by the activity and stimulates an internal drive to learn and perform the activity. This type of motivation is called *Intrinsic* (internal) Motivation. The person is self motivated. The second type must be furnished by something other than the activity and is called *Extrinsic* (external) Motivation. The activity itself is not rewarding to this individual and participation is dependent on his finding something else that rewards his participation.

Motivation basically establishes a relationship between learning to square dance and the rewards that come with learning. For the student who is intrinsically motivated, the teacher needs only to see that the student gets to dance a lot. The student who must be extrinsically motivated really challenges all the teacher's skill to provide other rewards that will keep the new dancer in class and learning. At this point, the



dancing itself is not rewarding, so continued participation depends on something else encouraging continued effort. For example: In one of my classes a newly married couple made an agreement that she would go fishing with him (his favorite activity) if he would take square dance classes with her.

A person who is intrinsically motivated has an inner drive to dance, that is rewarded each time the person is permitted to do so.

A new dancer loves to dance and needs no other reward except to be included every time squares are formed.

A person who must be extrinsically motivated toward an activity, such as square dancing, is not rewarded by participation but must have some other reward for his participation.

A new dancer is not in class because of the square dancing, but is being rewarded in some other way for participating. If the external reward stops when class ends, so will this class member unless he is moved toward the other pole and starts to find some rewards in dancing.

Of course, most class members are

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NOT at the extreme poles, but rather are distributed all along the continuum. Skilled instructors make sure that their extrinsically motivated class members who stay in class will end closer to the intrinsic pole regardless of where they started.

As with all types of teaching skills, there are few, if any, general procedures that work equally well with all class members. Teaching a new dancer is much like planting a package of assorted flower seeds. Each seed is different. Each seed needs its own mix of water,

sunshine, time, protection, growing season, soil, and gardener's care.

In motivating their class members, teachers use a variety of skills discretely portioned according to the needs of each individual class member. **There often is no relationship between the new dancer's motivation to learn and that dancer's prior experience and inherited abilities for learning to square dance!** Many of the new dancers who are most motivated to learn have a very difficult time doing so and vice versa. ■

Pasadena Do Si Do Square Dance Club - Final Dance!

After 57 years, a Fond Farewell
Friday, October 26, 2001.

Do Si Do's believe that they are the oldest club in California and the Far West. The oldest known club is still the Kilowatt Eights of Littleton, Colorado, near Denver. A recent check found they are still going strong. They are celebrating their 62nd anniversary this year. We wish them continued success. They are pulling away from the field.

What holds a club together for as long as 57 years? It must be plenty of good square dancing. Also attendance flourished due to the strenuous efforts of club members over the years. Wonderful friendships and fun together. We raised our families together.

We are presenting a Parade Of All-Star Callers leading up to our Last Club Dance and we hope that everyone will join us as many times as they can during August, September and October. The parade includes Ken Bower, Deborah Carroll-Jones, John Reitmajer, Romney Tannehill, and Dick Hodnefield.

Our big finale Last Club Dance is Friday, October 26. Mike Seastrom and Dave Rensberger will be calling and Jim Chipman cueing for a night to remember. This calls for a big ending celebration. "Let's make it fun for everyone" said Mike Seastrom.

Articles from old issues of Open Squares document our beginnings in 1944. Al Stoppel, organizer of the club,

as well as the first president, brought to life some of the interesting bits of early Do Si Do history. It was organized in 1944 from the waiting list of the Cotton and Denim club of Altadena. "Uncle" Carl Myles was the first caller. He was paid \$6 per dance. Do Si Do members were among the organizers of the Western Square Dance Association in 1947. The club also claims to have led the fashion parade, with the first "long" dresses making their appearance at club dances. Frontier pants followed this for the men, which gradually replaced the more common jeans.

Starting in 1950, Ray Orme was the club caller, assisted by a live band. Brother Joel often shared the calling honors and sang duets. Joel's wife Martha played the piano, accompanied by a super banjo player and a violin. Some dancers came from 50 miles away. After 15 years, live music was reserved for anniversaries. Ray was the much admired club caller for 30 years. Ray was also a long time caller for the Valley Stars of Somis.

Our 55th Anniversary Dance was a huge success at the Trinity Lutheran Church in Pasadena. Marlin Hull from Mesa, Arizona called and Jim Chipman cued. 23 squares filled the hall.

Thinking back over 57 years, Bob Hope said it best "Thanks for the memories."



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ESP - 1058 LET A SMILE BE YOUR UMBRELLA by Marshall Flippo

ESP - 1057 IF YOU CAN DO ANYTHING ELSE by Elmer

ESP - 422 SH' BANG HOEDOWN PLUS by Steve

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 Appearance by Mac

ESP - 1049 FLOWERS ON THE WALL by Elmer

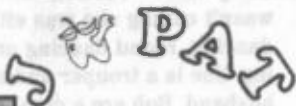
ESP - 1042 KENTUCKY WALTZ Guest Appearance by Mac Letson

ESP - 421 BOOGIE BEAT (Hoedown) by Steve

ESP - 1040 LIVE, LAUGH & LOVE



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by Jerry

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by Bill

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by Bill



Bill Harrison



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SQUARE-UP

JOHN & LINDA SAUNDERS



The 50th National Square Dance Convention was held in Anaheim, CA and we thoroughly enjoyed the occasion. The National Convention is a composite of all that is right with square dancing and a lot of what is wrong with the activity. There is a whole lot more right than wrong.

After the National Convention we went on a 7 day cruise to the Mexican Riviera onboard the Carnival Cruise Line's Elation. There were approximately 150 dancers and we were joined by a staff of Doug Davis from Nevada and his wife Priscilla, Dee-Dee Dougherty-Lottie and her husband Bob from Minnesota, Ben Goldberg from California and his wife Lori, the newlywed Jon & Deborah Jones (she is the former Deborah Carroll) from TX & CA, Gary Kendall from California and his wife April, round dance cuer Ray Garza from California and the Ghost Riders Square Dance Band along with their families. The cruise was arranged by Dick & Becky Waibel through Inspiration Cruises. They were accompanied by their daughter Wendy. It was a great cruise and we had dancers from all across the country as well as from Taiwan. We truly had an enjoyable time as we usually do when we are on trips with square dancers, callers and cuers.

If you ever wanted to be inspired or to have your pilot light relit you should go on a square dance cruise or any other trip with dancers, callers and cuers. We have been taking trips to England and other parts of Europe with approximately 40 dancers for the past 9 years and we still enjoy it tremendously.

Some of the happenings on the cruise that are notable were that Dee-Dee had fallen at the National Convention and cut her head enough to require 4 staples. She didn't miss a step and on the cruise she was at every dance session and when she wasn't calling she was either square dancing, round dancing or line dancing. She is a trouper and she and her husband, Bob are a great asset to the square dance activity.

And even though Jon & Deborah had just gotten married and according to Jon were on their honeymoon (not according to Deborah) they were at every session and were dancing and enjoying themselves although Jon dislocated his shoulder someway. How was never made clear. They also stole the show on the talent show night. Super entertainers.

Ben Goldberg did the sound at the National Convention and he handled the sound on the cruise and I must say he did a great job at both. Ask Lori

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about her yellow polka dot bikini.

Nevada should be proud of Doug & Priscilla and the way they conducted themselves as true professionals on the cruise. It was our first time meeting and we surely enjoyed Doug & Priscilla very much. He is a super talented caller and if you're in his area look him up.

Gary handles the sound mixing for the Ghost Riders and he and April really do a good job in helping the band in addition to being a talented caller.

What can you say about the Ghost Rider Band? They are GREAT as a square dance band or as a band to just entertain the folks and we had non-dancers gathering around each night to listen to the band and to watch the dancers.

Ray Garza from California is one of the best round dance cuers I have ever

worked with and Linda and I really enjoyed getting to know him. He is tremendous as a cuer, (who does not need a cue sheet when cueing) plus he danced every square dance.

Dick, Becky and Wendy did a super job of organizing this trip and they worked hard to see that everyone had a great cruise.

When you work with this caliber of people and have the fine caliber of dancers from different cultures it is hard to believe that square dancing is fading. I believe that it has just come through a slump and that it will start to gain momentum in the near future, not through CALLERLAB or the ACA or any organization but through you the dancers and callers and with a little work from each of us it will happen. ■



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ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

The month of October brings about so many wonderful colors of fall as the leaves change their colors, fall festival dances are planned and everyone is getting dressed up for the Halloween holiday. We wish you a great fall and happy times to remember. Please send us your round dance selections for this article.

Wisconsin Round Dance Leaders

ROM - September 2001

Submitted by Ray Steinich

Phase II

There Goes My Heart (J/J Smith) II/TS
MCA #54909 The Mavericks

Phase II Bonus

Daffy Down Dilly (Bob Paul) II+1/TS
Roper 293 (Lullaby of Broadway)

Phase III

Mondo Cane '01 (Bob Paul) III+1WZ
Roper 401

Phase IV

Jail House Rock (Lillefield) Collectables
4511 RCA 447=0619 Elvis Presley

Southwestern Ohio Square Dancers' Association ROQ - Fall 2001

Submitted by Phil Van Lokeren

Easy

Hooray For Cha (D. Goss/U. Figwer) III/
Ultra Lounge 2/CD

Intermediate

Nessuno Mai (Goss) IV+2/ Star 125

Washington State ROM - September 2001

Submitted by Donald L. Wiggins

Phase II

I'll Take Care Of You (Maisch) II/TS
Collectables 3702 Frankie Lane

**Don't forget! We can't print your
information if we don't receive it.**

Send your round dance information to:
Bev & Bob Casteel, 1540 Hull Lane
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MAINSTRFAM PROGRAM and PLUS PROGRAM REVIEWS COMPLETED

Dana Schirmer, Chairman of the CALLERLAB Mainstream Program Committee and Skip Brown, Chairman of the CALLERLAB Plus Program Committee, announced that the Biennial Reviews of the Mainstream and Plus Programs are complete. The following are the results of those reviews.

Additions to the Mainstream Program: None

Removal from the Mainstream Program

EIGHT CHAIN THRU, FAN THE TOP and SPIN CHAIN THRU

Additions to the Plus Programs

EIGHT CHAIN THRU, FAN THE TOP, and SPIN CHAIN THRU

Removal from the Plus Program: None

Revised program definitions and lists are available from the CALLERLAB office: CALLERLAB 467 Forrest Avenue, Suite 118 Cocoa, FL 32922.

The CALLERLAB Program Policy requires a review of all CALLERLAB dance programs during each odd numbered year. This review, known as the "Biennial Program Review" is conducted by each applicable dance program committee. First the Mainstream Committee completes its review, then the Plus Committee conducts its review followed by the Advanced Committee and finally the Challenge Committee. During these reviews each program committee will review the applicable dance program to determine if any changes are required. Changes can include additions or removal of calls from the program.

The revised lists are on pages 40 and 41.

Larry Cole

LColeSDC@AOL.com

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# CALLERLAB Mainstream Program \*

Revised August 1, 2001



1. DANCER NAMING
  - A. PARTNER/CORNER
  - B. HEADS/SIDES
  - C. COUPLE #1, #2, #3, #4
  - D. BOYS/GIRLS
  - E. *CENTERS/ENDS*
2. CIRCLE LEFT/CIRCLE RIGHT
3. FORWARD & BACK
4. DOSADO/DOSADO TO A WAVE
5. SWING
6. PROMENADE /  
SINGLE FILE PROMENADE
  - A. COUPLES (FULL, 1/2, 3/4)
  - B. SINGLE FILE PROMENADE
7. ALLEMANDE LEFT
8. ARM TURNS
9. RIGHT & LEFT GRAND FAMILY
  - A. RIGHT AND LEFT GRAND
  - B. WEAVE THE RING
  - C. *WRONG WAY GRAND*
10. LEFT-HAND STAR /  
RIGHT-HAND STAR
11. STAR PROMENADE
12. PASS THRU
13. SPLIT TWO
14. HALF SASHAY FAMILY
  - A. HALF SASHAY
  - B. ROLLAWAY
  - C. LADIES IN, MEN SASHAY
15. TURN BACK FAMILY
  - A. U-TURN BACK
  - B. BACKTRACK
16. SEPARATE AROUND 1 OR 2
  - A. TO A LINE
  - B. AND COME INTO THE MIDDLE
17. COURTESY TURN
18. LADIES CHAIN FAMILY
  - A. TWO LADIES CHAIN (REG & 3/4)
  - B. FOUR LADIES CHAIN (REG & 3/4)
  - C. *CHAIN DOWN THE LINE*
19. DO PASO
20. LEAD RIGHT
21. RIGHT AND LEFT THRU
22. GRAND SQUARE
23. STAR THRU
24. CIRCLE TO A LINE
25. BEND THE LINE
26. ALL AROUND THE LEFT HAND LADY
27. SEE SAW
28. SQUARE THRU (1, 2, 3, 4)/  
LEFT SQUARE THRU (1,2,3,4)
29. CALIFORNIA TWIRL
30. DIVE THRU
31. WHEEL AROUND
32. THAR FAMILY
  - A. ALLEMANDE THAR
  - B. ALLEMANDE LEFT TO AN  
ALLEMANDE THAR
  - C. *WRONG WAY THAR*
33. SHOOT THE STAR /  
SHOOT THE STAR FULL AROUND
34. SLIP THE CLUTCH
35. BOX THE GNAT
36. OCEAN WAVE FAMILY
  - A. STEP TO A WAVE
  - B. BALANCE
37. ALAMO RING FORMATION
  - A. ALLEMANDE LEFT IN THE  
ALAMO STYLE
  - B. BALANCE
38. PASS THE OCEAN
39. EXTEND (FROM 1/4 TAG ONLY)
40. SWING THRU / *LEFT SWING THRU*
41. RUN / *CROSS RUN*
42. TRADE FAMILY
  - A. (NAMED DANCERS) TRADE
  - B. COUPLES TRADE
  - C. PARTNER TRADE
43. WHEEL & DEAL
44. DOUBLE PASS THRU
45. FIRST COUPLE GO LEFT/RIGHT,  
NEXT COUPLE GO LEFT/RIGHT
46. ZOOM
47. FLUTTERWHEEL /  
*REVERSE FLUTTER WHEEL*
48. SWEEP A QUARTER
49. VEER LEFT / VEER RIGHT
50. TRADE BY

\* Suggested Teaching Order

- |                                 |                                  |
|---------------------------------|----------------------------------|
| 51. TOUCH 1/4                   | 58. CENTERS IN                   |
| 52. CIRCULATE FAMILY            | 59. CAST OFF 3/4                 |
| A. (NAMED DANCERS) CIRCULATE    | 60. WALK & DODGE                 |
| B. ALL 8 CIRCULATE              | 61. SLIDE THRU                   |
| C. COUPLES CIRCULATE            | 62. FOLD / <i>CROSS FOLD</i>     |
| D. <i>SINGLE FILE CIRCULATE</i> | 63. DIXIE STYLE TO AN OCEAN WAVE |
| E. <i>SPLIT / BOX CIRCULATE</i> | 64. TAG THE LINE                 |
| 53. FERRIS WHEEL                | (IN / OUT / LEFT / RIGHT)        |
| 54. CLOVERLEAF                  | 65. HALF TAG                     |
| 55. TURN THRU                   | 66. SCOOT BACK                   |
| 56. PASS TO THE CENTER          | 67. SINGLE HINGE/COUPLES HINGE   |
| 57. SPIN THE TOP                | 68. RECYCLE (FROM A WAVE ONLY)   |


## CALLERLAB Plus Program \*

Revised August 1, 2001


- |                                |                           |
|--------------------------------|---------------------------|
| ACEY DEUCY                     | EXPLODE & (ANYTHING)      |
| EIGHT CHAIN THRU (1,2,3,etc)   | (from waves only)         |
| TEACUP CHAIN                   | RELAY THE DEUCEY          |
| PING PONG CIRCULATE            | PEEL THE TOP              |
| LOAD THE BOAT                  | DIAMOND CIRCULATE         |
| SPIN CHAIN THRU                | SINGLE CIRCLE TO A WAVE   |
| EXTEND                         | TRADE THE WAVE            |
| PEEL OFF                       | FLIP THE DIAMOND          |
| LINEAR CYCLE (from waves only) | GRAND SWING THRU          |
| COORDINATE                     | CROSSFIRE                 |
| (ANYTHING) & SPREAD            | ALL 8 SPIN THE TOP        |
| SPIN CHAIN THE GEARS           | CUT THE DIAMOND           |
| TRACK II                       | CHASE RIGHT               |
| (ANYTHING) & ROLL              | DIXIE GRAND               |
| FOLLOW YOUR NEIGHBOR           | 3/4 TAG THE LINE          |
| FAN THE TOP                    | SPIN CHAIN & EXCHANGE THE |
| EXPLODE THE WAVE               | GEARS                     |

### \* Suggested Teaching Order

Callers are reminded to limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshopped first.



**Are you looking for a different  
Christmas gift for that special someone?  
Give them a subscription to  
*American SquareDance.*  
(See Page 76)**



# HONORS BOOK

## BOB OSGOOD

**Milestone 1978**

**Gold Card 1982**

**Millennium 2001**



### Milestone Award

Bob Osgood began calling in 1938 while a college student in Southern California. In the Navy during WWII, he continued his teaching and calling whenever the opportunity presented itself. In 1947, Bob attended Lloyd Shaw's master callers course in Colorado Springs and by the end of the year had an active local program under way. In the fall of 1948, he started *Sets In Order* SQUARE DANCING Magazine, and went into square dancing on a full-time basis, calling for a number of clubs and teaching some of the first classes in the area.

In the late 1940s and early 1950s, he became one of the first callers to travel,

calling and teaching across North America. During this time, Bob produced and hosted four

television series, and did the square dance choreography on three major Hollywood motion pictures, with stars that included Elizabeth Taylor, Judy Garland, Gene Kelly, Dean Martin, Jerry Lewis, and Rock Hudson. In 1950, he produced what at that time was the world's largest square dance as a main attraction at the Santa Monica, California Diamond Jubilee. 15,200 dancers took part as 35,000 spectators watched. He pro-



The cover of the last issue Bob published which showed the cover of the first issue.



duced square dance sequences for Western Night in the Hollywood Bowl, calling to the accompaniment of the 96-piece Los Angeles Philharmonic Orchestra. Helped produce and called for an American Legion spectacular in the Los Angeles Olympic Coliseum.

In 1951, he established one of the first ongoing square dance vacation institutes at Asilomar, in Northern California, and played a key role in setting up a similar institute in Banff, Alberta, Canada. He was a staff member for other institutes. Beginning in the late 1940s, he conducted callers schools in Canada and the U.S. In 1953, Bob was invited by the Standard Oil Company of New Jersey to travel to Aruba, in the Dutch West Indies, to teach square dancing to their employees.

In 1957, he was sent by the U.S. Air Force on an 11-week, four country square dance tour of military bases in Germany, France, England, and North Africa, to introduce square dancing to service personnel and their families

and to train callers in those countries. In 1961, and for a period of more than twenty years, Bob, along with his wife, Becky, initiated square dance vaca-

tion tours with groups of dancers, visiting more than fifty countries around the world. In the mid-1980s, he was invited by the government of India to visit that country to observe their national dances. Bob trained Peace Corps Volunteers in recreational square dancing for use in their overseas' programs.

He was invited by the U.S. Postmaster General, to represent square dancing at the first-day-of issue ceremonies, recognizing square dancing on a commemorative stamp. He served as president of the American Square Dance Society, which was a moving force in promoting, protecting, and perpetuating the activity, sponsoring the Square Dance Hall of Fame and the Silver Spur Awards, established to recognize those men and women who contributed meritorious service to square



Stars of Warner Bros. film "Giant" Elizabeth Taylor and Rock Hudson discuss the square dance sequences with square dance advisor, Bob Osgood.

dancing. The American Square Dance society, under Bob's direction, presented caller school scholarships to



George Stevens, Director of the Warner Bros. film "Giant" with square dance choreographer, Bob Osgood.

budding callers throughout the world.

In 1961, he helped set up a three-day "think tank" in Glenwood Springs, Colorado, with five other caller-leaders. In the mid-1960s, he spearheaded the first of two caller seminars on the UCLA campus. In 1971, he was instrumental in the formation of CALLERLAB, served as its first Executive Secretary, and later as Chairman of the Board. In 1972, he was co-organizer of LEGACY, the square dance leadership and communications organization.

Bob edited SQUARE DANCING Magazine for 37 years. Wrote, compiled and published more than twenty texts, manuals, and handbooks in-

cluding the many editions of The Basic Movements of Square Dancing Handbook. Produced the yearly "Documentaries in Sound" recordings and also produced an indoctrination film, SQUARE DANCING, which was translated into a number of foreign languages and distributed around the world by the U.S. State Department. Recorded on Capital Records and produced and called on the Sets in Order label.

Three of the four men (Lee Hesel, Arnie Kronenberger, and Bob Van Antwerp) who, along with Bob Osgood, served in the organizational phases of CALLERLAB, had this to say: "A description of the formation of CALLERLAB would be incomplete if it didn't recognize the contribution and pivotal role played by Bob Osgood. His unique position as editor of Sets

in Order SQUARE DANCING Magazine and his broad contacts with the callers, teachers, and leaders in the square dance field, linked with his strong, enthusiastic leadership allowed him to truly become a moving force behind the birth of CALLERLAB. Bob was the innovator and a superior leader, and without his tireless drive and skill to organize the effort, there would not be a CALLERLAB today."

Osgood is a member of the Square Dance Hall of Fame, recipient of LEGACY's Heritage Award, has received the Milestone Award and Gold Card from CALLERLAB, and is listed in Who's Who in America.

## Millennium Award

Presented by  
Jim Mayo

As chairman of CALLERLAB I am privileged to be here to make a presentation to a man to whom the whole of our activity owes more than will ever be measured. He has dedicated more than 60 years to the development, support, promotion and protection of square dancing in all its many forms. He is a one man foundation who has committed his talent, his energy, his resources and his love to this activity. He has been at the core of our

communication. He has guided us with his wisdom and experience. He has led us down exciting new paths to wonderful success.

He has been a caller, a cuer, a prompter, an editor, a movie performer and publisher. He has traveled the world spreading the joy of square dancing. He was a disciple of Lloyd "Pappy" Shaw and has spread his philosophy to all who would listen. He has been a part of nearly



Dean Martin and Bob Osgood go over the calls for the movie "Pardners."

every important thing that has happened in square dancing including the first of these national conventions. The importance of his contributions is underscored by the fact that most of you have known almost from my first words who I am describing. Bob Osgood has dedicated his life to square dancing. CALLERLAB now recognizes his dedication with the ONLY Millennium Award. 🍷

It's hard to extract the honey from life  
without getting a few stings now and then.

# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## **CALLERLINK Australian Callers' Federation**

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: [www.aussiecallers.org.au/](http://www.aussiecallers.org.au/) While some of the content (Letters To The Editor, etc.) relates to the Square Dance activity 'down under,' much of it is still applicable anywhere our activity takes place.

Each month the editors provide a 'quiz' to stimulate the minds of the readers. Last issue's question was, "What is the maximum (finite) number of Slide Thru's that can be called consecutively?" Both Gene Turner and Frank Lescrinier submitted routines that featured 13 consecutive Slide Thru's. Both were achieved with asymmetric set-ups.

The questions for next month's issue are, what's wrong with these routines: 1) Allemande Left - Alamo Style - Swing Thru - Swing Thru again - Turn Thru - Allemande Left - Promenade; 2) Heads Lead Right - Veer Left - Bend the Line - Pass the Ocean - Boys Run - Promenade; 3) Heads Lead Right - Circle to a Line - Star Thru - Veer Left - Couples Circulate - Ferris Wheel and Deal - Centers Zoom - New Centers Square Thru 3 - Swing Partner.

Continuing this month with a look at the Methods of Choreographic Management, Brian Hotchkies gives an in-depth look into working with Technical Zeros, and how they might help out in a teaching situation.

## **JOHN'S NOTES**

**John Saunders**

[johnnysa@aol.com](mailto: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, Don answers some questions about Contra which came from the website of Hamilton County Dancers, Ontario, Canada.

In the Workshop Ideas section this month, John looks at calling Track 2 from a 3/4 Tag formation. This is an interesting idea, but be sure that the dancers understand the 'Track' concept.

The Mainstream (1-53) Program call featured is Wheel Around, and Wheel Around 1 1/2. The Mainstream Program call of the month is Zoom 1 1/2. Also included for the Plus Program is the call Chase Right.

The Advanced and Challenge Supplement includes: Swap Around; Mini-Busy; and Pass the Axle / (Anything) the Axle.

# Quadrille

## HOT QUADRILLE RELEASES

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Q-930 Mm Mm GOOD - Stan  
Q-929 YOU NEVER KNOW JUST HOW GOOD YOU'VE GOT IT - John  
Q-928 REBEL BLUES / HOLD ON - Hoedown  
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## CALLER'S NOTES

### Norm Wilcox

[normwilcox@sympatico.ca](mailto:normwilcox@sympatico.ca)

As an added bonus, this month's issue contains a page of choreo using Hexagon Squares (6 couples), ranging from Mainstream thru the A-2 program.

In this month's 'Adding Creativity To Your Choreography' article, Norm explores different ways to dress up Mainstream dancing so that it is more interesting, rather than calling "straight vanilla" type sequences.

In the Mainstream 53 (Basic) and Mainstream programs, the call (All 8) Circulate is explored, as well as a page of sequences using Circulates and Trades as a theme. There is also another page of choreo featuring the Hexagon Squares, and a page of sequences that resolve at Home. For the Plus Program, Coordinate is the featured call. Also included are some Plus sequences using a non-standard arrangement with the call Coordinate. For those calling Advanced, Clover and (Anything), and the All 8 Concept are highlighted, as well as some dance sequences for both the A-1 and A-2 programs.

## MIKESIDE MANAGEMENT

### Stan & Cathie Burdick

[tfguild@capital.net](mailto:tfguild@capital.net)

Stan talks 'All About Programming' a dance. One theory is to theme the dance. This can be a single call from the advertised dance program, an Experimental Workshop, a group of calls, a particular Formation or Concept, or perhaps a Gimmick (Fractionalize calls, Lines of 3, Boy-Boy Girl-Girl, 'If You Want To,' or asymmetric setups.)

Another topic brought up is the importance of the Degree of Difficulty in calling. The dancers can feel stress by any of the following: Unknown Call; Infrequently used calls; Unfamiliar Formations; Unfamiliar Arrangements; Being asked to remember too much; Anticipation; Smoothness and Body Flow; What the dancers perceive as "right;" and any combination of the previously mentioned factors.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Plus Choreo from Walt Cole's Notebook, Some Good Openers (Les Henkel), a Berquam Bonus featuring Dixie Grand Singing Call

figures, and a Traditional Treasury (Richard Newell) explaining Rip 'n Snort.

## CHOREO-WISE

**David Cox**

turnertempos@bigpond.com

What an interesting article David writes sharing his experiences as he called and toured around the world. (Ed. - It was a pleasure to meet David and his wife Jenny at the National Convention in Anaheim. He really does practice what he preaches )

The Mainstream emphasis this month includes Singing Call figures - Al Stevens style, which David 'researched' while visiting Al in Germany.

The Plus calls this month combine Ping Pong Circulate, with the Diamond formation. With proper preparation of the dancers, an example might be to call from a 1/4 Tag formation with Girls in the Wave, "Do Your Part - Boys Ping Pong Circulate, Girls Diamond Circulate" which would end in twin Diamonds. The Featured Call was written by David, called "With a Flourish." Following any call with a Courtesy Turn, Wheeling, Sweeping or Turning Action, the couples identified will Turn a Quarter More to make a Two-Faced Line, and then the

Centers will Sashay nose-to-nose, to finish in an Ocean Wave.

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

## INTERNET CHOREO

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

Bengt Geleff has some interesting choreo ideas on his Web site [angelfire.com/sd/GELEFF/](http://angelfire.com/sd/GELEFF/). While the page is not updated on a regular basis, it still contains some interesting material.

Some ideas listed are: Calling Split Circulate 1 1/2 Twice; Switch to a Diamond Twice; Skip the First Part; as well as several other ideas, from Mainstream thru Advanced.

**Do you publish a note service?**

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

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*January 2002 issue is: November 7*

*February 2002 issue is: December 7*

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## **United Square Dancers of America Hop To It! Support Our Youth**

There is a rumble going through this land that is gaining momentum and becoming louder and louder. No it's not the sounds of gang violence, racism, or drugs. This is a joyous noise! It is the sound of our future, our youth, in increasing numbers adding energy and enthusiasm to square dance halls across the country.

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Cypress, CA 90630

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E-mail at [geomills@pacbell.net](mailto:geomills@pacbell.net)

or

John & Alitia Becker  
USDA YOUTH COMMITTEE


P.O. Box 1561

West Monroe, LA 71294

(318) 345-1030

E-mail at [ajbecker@gateway.net](mailto:ajbecker@gateway.net)

A significant component of the Youth Program is the establishment of the U.S.D.A. Founders Memorial Youth Fund. The fund will provide needed resources to realize the full potential of our youth program. It's goals are (1) to teach youth about square dancing history and traditions by making youth educational and promotional material available and making up-to-date material available to educators to assist them in teaching Modern American Square Dancing in the schools; (2) to increase the number of youth participating in square dancing by developing and distributing promotional and educational materials that present a positive view of youth participation in square dancing and encouraging the adult square dance community to seek youth participation; and (3) to establish a scholarship fund to assist and encourage youth square dancers to continue their education.

To make a contribution or for additional information concerning the U.S.D.A. Founders Memorial Youth Fund or any part of the Youth Program, contact Debra Mills, Youth Advisory Committee Chair. 

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Take a  at what is just released...

### **I Heard It On The Grapevine**

*Phase III+2+1* (Unphased Rooster Walks) - Jive - Col. 518 by Marvin Gaye-Roger & Kathy Wright. Very cute rendition of this jive. Has kick ball changes, fallaways, chicken walks, rooster walks. Fits the music to a "T."

### **Sugartime II**

*Phase II+1* (Traveling Door) - 2 step figures in triple time - MCA-60071 or Coll. 90228 by the McGuire Sisters - Bill & Martha Buck. Very quick 2 step, has toe heel, x/sd/x sequence. Suggest you slow down for comfort.

### **I Need To Know**

*Phase V+1* (Rope Spin) - Cha Cha - Col. 38-79250 - by Marc Anthony - Achim Geilke. Strong cha cha beat to this music. Dance has chasse rolls, umbrella turns, open hip twist, double Cuban breaks, and single Cuban breaks. Would place this in a soft phase V category.

### **Amapola 3**

*Phase III+2(3 of an Umbrella Turn & Fan)* - Rumba - Star 131A- Alex & Jennifer Kennedy. Very nice rendition of this phase III dance. Music is great.

### **He Drinks Tequila**

*Phase II+1* (Fishtail) - 2 Step - RCA 69054-7 by Lorrie Morgan & Sammy Kershaw - Nancy & DeWayne Baldwin. Basic 2 step can be used at an open dance. No surprises.

### **She Talks Dirty In Spanish**

*Phase IV+1* (Open Hip Twist) - Rumba - RCA69054-7 by Lorrie Morgan & Sammy Kershaw - Nancy & DeWayne Baldwin. This is on the reverse side of the record mentioned above. Another very basic routine, has umbrella turns, hockey stick, fenceline.

### **A Little Blitty Tear**

*Phase II* - 2 Step - MCA 60036 or Coll. 90164 by Burl Ives - Les Brekstad. Pure vanilla 2 step can be danced on cues.

### **Johnson 2 Step**

*Phase II* - 2 step - Windsor 4506 Johnson Rag - Herb & Sue Norton. Fun 2 step, very interesting. Has traveling doors, skate sequence, kick and clap sequence. Dance is very well written.

### **Dinah Might**

*Phase IV* - Mixed (Cha,F/T,T/S) - Grenn 14266 - Doc & Peg Tirrell. Easy Phase IV routine with cha cha, foxtrot, and two step incorporated.



# Corben Geis

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## **All The Girls Bolero**

*Phase III+2 (Left pass, Turning Basic)*  
- Bolero - Col. 13-08422 - To All The Girls I've Loved Before by J. Iglesias & W. Nelson - Mary Norris. Nice to see this music used at the entry level of bolero. It has left side pass, forward break, bolero walks, underarm turn. Excellent to use as an introduction to Bolero figures after you have cliniced the figures.

## **Lonely Walls**

*Phase IV (Soft) - Foxtrot - Coll. 6067B - Hello Walls by Faron Young - Mary Norris. Basic foxtrot can be done on cues. Has 3 step, impetus and easy III/IV foxtrot figures.*

## **Carnival Mambo**

*Phase IV+1+1 (Aida Roll) - Mambo - Coll 3154 Tequila - Bob & Judith Haworth. Cute mambo, has natural top, patty cake tap, knee swivels, diamond turns with hops. Ending is side walks and shimmy.*

## **Think Of That**

*Phase III+1 (Alemana) - Rumba - Epic 34-77025 "Why didn't I think of that by Doug Stone" - Mike Seurer. Very basic rumba, has peek a boo chase, alemana, crabwalks. A vue and cue at the Phase III level.*

## **You Are My Sunshine**

*Phase II - 2 Step - Grenn 14240B My Only Sunshine by Al Russ Orchestra - Carl & Carol Schappacher. Basic 2 step no surprises, has basketball turn in routine.*

## **Cincinnati Rag**

*Phase II+1 (Strolling vine) - 2 Step - STAR 136B - Carl & Carol Schappacher. Fun dance and great music to this 2 step. Has broken box, Charleston sequence, wrap and unwrap sequence.*

## **Sweet Love**

*Phase IV - Foxtrot - Grenn 17058A - Goodnight Sweet Love - Sue & Phil Harris. Routine has cross hovers, slow side locks, reverse wave, hover telemark. Routine nicely written.*



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**TITLE - Label**

**ARTIST**

### **Lookin Out My Back Door - GMP-937**

**Jerry Jestin**

This was a pleasant surprise for a long time Creedence Clearwater Revival fan, true to the melody, active and happy in nature-this one works well as a WSSD dance tune. My first keeper this month. *Hds (Sds) Prom, 1/2, Down the Middle, Pass Thru, Separate around One, Down the Middle, R&L Thru with a Full Turn, Touch 1/4, Split Circulate, Ladies Hinge, Boys Cross Fold, Corner Swing and Promenade!*

### **Smooth - SSK-1 11**

**Milt Floyd**

Boy Bands & WSSD? Why not? Very contemporary and energetic-don't forget hip! Great music for a youth program ... check it out, but don't forget about it! *Hds (Sds) Prom. 1/2, Square Thru 4, Swing Thru, Cast Off 3/4's, Boys Run Right, Slide Thru, Pass Thru, Trade By, Corner Swing and Promenade!*

### **Mamma Mia - ABC-14**

**Jiri Slaby & Jirka Scoback**

This one completes a trilogy of ABBA tunes from this Czech Republic producer. Of the three this is my favorite. This music is a little less serious despite the theme. Good drive and a fine instrumental. MP3 file available. *Grand Square to open, break & close, then: Hds (Sds) Square thru 4, Do Si Do, Touch 1/4, Centers Trade, Swing Thru, Explode & Load the Boat, Corner Swing & Promenade!*

### **All Night Party - PLM-110**

**Jimmy Roberson**

If this music doesn't make you want to jump and shout, swing and dance ... please call your doctor immediately! A Latin/Caribbean style, and a great warm up tune for anyone's dance. Check out the closer for something unusual, I'm not telling. Give this tune to me without vocals cut into the instrumental side and I'm a customer. *Hds (Sds) Square Thru 4, Do Si Do, Touch 1/4, Split Circulate, Single Hinge, Fan The Top, R&L Thru, Square Thru Three, Corner Swing & Promenade!*

### **You Shouldn't Kiss Me Like This - HH-5252 Buddy Weaver**

Pretty music with a sad refrain, steady percussion track and good energy. *Hds (Sds) Square Thru 4, Swing Thru, Spin The Top, R&L Thru, Square Thru 3, Corner Swing & Promenade!*

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### Reach For The Stars - SIR-2001

### B.A.A.S.D. Club's 7

This one's the total anti-depressant tune of the month. Very happy stuff along with some cheerful energetic music. Check this one out for a must have and don't forget to put a smiley face sticker on this one. *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Trade, Boys Run, Bend the Line, R&L Thru, Ladies Go Dixie Style to an Ocean Wave, Boys Cross Fold Corner Swing & Promenade!*

### Poison Sugar - SR-2001

### Sue Liston

Here's a tune that reminded me of opening scores for the James Bond movies. Actually, it's a heads up to concerned mothers everywhere. Interesting instrumental with some great overlays for that big band feel. Give this one a listen. Listen for the key change! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square thru 3, Corner Swing & Promenade!*

### Singing Calls on CD

### Time After Time - LMCD-500

This CD is a compilation of 10 singing calls produced by Lou Mac records. You get ten vocal tracks and their accompanying instrumental tracks. A good value at \$20.00 from your music service. Too many to list here.

### Mr. Sandman - STCD-1001

### Brian Hotchkies

Cute and traditional, with that familiar melody all seem to enjoy. You all know how it sounds. So if you need a fresh copy, here you go. *Hds (Sds) R&L Thru, Square Thru 4, All Touch 1/4, Girls Fold, Boys Pass Thru, Star Thru, Ferris Wheel, Centers Square Thru 3, Corner Swing & Promenade.*

### Someone Must Feel Like A Fool Tonight - C-533CD

### Ken Bower

Very pleasant music with a nice sentiment. Kind of quiet and relaxing makes a nice break in anyone's dance. *Hds (Sds) Prom. 1/2, R&L Thru, Touch 1/4, Boys Run, With the Sds(Hds) Make a RH Star, Hds(Sds) Make a LH Star, Look for the Corner and Swing, All Promenade!*

**I'll Leave This World Lovin' You - GR-101CD - Tim Carmen**

Very C&W with a fine lilt. This kind of music is well supported by a caller with a strong voice. Good power for the right caller. *Grand Square to open, break & close. Then Hds (Sds) Square Thru, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The Ocean, Boys Cross Fold, Corner Swing & Promenade!*

**Hoedowns on Vinyl**

**Fireball/Reggie's Boogie - TARA 13**

**Hoedowns**

A more than excellent two sided patter record. I do not have a favorite side as both provide some energetic, jumpin' WSSD hoedown music. A definite keeper for me ... always questing for interesting patter. Just call your music service and order this one!

**Hoedowns on CD**

**Purely Patter - LMCD-400**

**10 Hoedowns**

To accompany their 10 Singing Call CD, Lou Mac also offers its 10 hoedown CD. Too many to list, but again a worthy value @ \$20. It's like two bucks apiece!

**Tracy's Hoedown/Brian's Hoedown - STCD-2004**

2 Hoedowns! Tracy's Hoedown is very traditional sounding with rolling banjo, harmonica, and a stand up bass providing the beat. Brian's Hoedown has that barndance feel that I've described before. Fiddle lead with a boomchucka percussion. Brian Hotchkies also does a vocal track calling Advanced to Brian's Hoedown-the emphasis call here seems to be Cast A Shadow.

**NECCA Big John/Little John - STCD-2004**

**3 Hoedowns**

With looping resets on these CD's extended play-even forever is possible. NECCA is very bluegrass in nature. Big John is a bassy affair with a strumming guitar and piano lead and a little fuzzy horn in the background. Little John has a cool kinda Chet Atkins guitar as a lead, with a boom chucka beat.

See you next month!

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# It's HARD to Be a Leader

by H. O. Hoadley

It's HARD to be a leader if that means:

**Humility** - too many people confuse it with humiliation. To me, humility means the ability to ask whether I am doing something wrong; am I really helping or am I part of the problem? Does somebody else have some answers that are better than mine? Each person I meet knows a lot of things that I don't, and maybe some of his facts or ideas can be useful to me. Or do I automatically reject someone else's ideas because they don't agree with mine?

**Amity** - working with other people with friendliness, respect, and mutual helpfulness; the ability to disagree without being disagreeable.

**Responsibility** - not to be confused with blame, but dependability is a good synonym. One who accepts a position of leadership pledges himself/herself to carry out all of the duties of the job, and to do everything he can for the good of the group and of square dancing everywhere.

**Discipline** - some people confuse this word with punishment. The aim of a teacher should be, not to impose

a rigid discipline on his students, nor to ignore it completely, but to teach them the rewards of self-discipline. Consider the musician who, forty years after starting on his career, is still playing concerts and practicing six hours a day, not because someone forces him to, but because he wants to be the best musician he can possibly be.

It's a lot HARDer to be an effective leader if it means:

**Hostility** - working in competition rather than in cooperation with others.

**Authority** - having done everything, and knowing all the answers better than anyone else.

**Rejection** - not tolerating any criticism or difference of opinion, unwilling to hear any suggestions for the good of the activity.

**Disconcern** - for the needs of the group, but a search for the supposed glories of the office.

A *pessimist* is what an optimist calls anyone who tries to wake him up from his pipe-dreams.

You can't get good answers if you don't ask the right questions. 🍀

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# CUE TIPS

SELECTED BY  
FRAN & JIM KROPP



Be on the lookout for all the Ghost And Goblins as they are "Splishin' and Splashing" and dancing with the "Pink Panther" on this Halloween night. If you are superstitious watch out for the black cats, and don't walk under that ladder.

## SPLISHIN' AND SPLASHIN'

Jim & Adele Chico

**Record:** Atlantic OS 13055

**Rhythm:** Two Step

**Footwork:** Opposite As Noted

**Phase:** 2

**Sequence:** INTRO- A-B-A-B-C-(C 1-8)-END

### INTRO

NO HANDS WAIT 1 MEAS;

### PART A

FCG NO HANDS SKATE LEFT & RIGHT; SIDE TWO STEP LEFT; SKATE RIGHT & LEFT; SIDE TWO STEP;

SIDE TOUCH LEFT & RIGHT; FACE TO FACE; SIDE TOUCH RIGHT & LEFT; BACK TO BACK TO SCP;

LUNGE & TWIST; BEHIND SIDE THRU; LUNGE & TWIST; BEHIND SD THRU TO FACE;

BACK AWAY 3; TOGETHER 3 TO BFLY; 2 SIDE CLOSES; VINE 4;

### PART B

FCG NO HANDS SOLO LEFT TURNING BOX TO BFLY;;;

VINE 3 & TOUCH; WRAP; UNWRAP; CHANGE SIDES TO BFLY;

VINE 3 & TOUCH; WRAP; UNWRAP; CHANGE SIDES TO FACE WALL NO HANDS;

### PART C

FCG NO HANDS STEP KNEE (lift across) TWICE; FACE TO FACE; STEP KNEE (lift across) TWICE; ROLL 3 TO BFLY;

SIDE TWO STEP LEFT; THRU, SIDE, THRU; DOOR TWICE;;

SIDE TWO STEP LEFT; ROLL 3 RLOD & TOUCH BFLY; SIDE TOUCH LEFT & RIGHT; VINE 4;

NO HANDS

### ENDING

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## PINK PANTHER

Craig Pierson

**Record:** RCA 447-0739 or CTB 4797      **Rhythm:** mixed

**Footwork:** Opposite As Noted      **Phase:** 4+2

**Sequence:** Intro-A-B-C-BRIDGE-A-ENDING

### INTRO

WAIT OPEN FACING;; APART, POINT TOGETHER TO BFLY;; SLOW TWIRL  
VINE 4 TO SCP;;

### PART A

2 FWD TWO STEPS;; LUNGE SIDE, RECOVER; ROCK THRU TO RLOD,  
RECOVER SCP;

2 FWD TWO STEPS;; LUNGE, TWIST; BEHIND, SIDE, THRU TO SCP;

2 FWD TWO STEPS TO FACE;; SLOW TWISTY VINE 4 TO BJO CHECKING;;  
WHALETAIL;;

2 FWD LOCK;; WALK, FACE LOP (2<sup>nd</sup> TIME WALK 2 BFLY)

### PART B

LINK TO A WHIP TURN (HANDSHAKE);; MIAMI SPECIAL - LINK ROCK TO  
BFLY;;;

SPANISH ARMS-CHANGE HANDS BEHIND THE BACK TO LOP FACING;;;

LINK TO A WHIP TURN (HANDSHAKE);; MIAMI SPECIAL - LINK ROCK TO  
BFLY;;;

SPANISH ARMS TWICE TO SCP;;

### PART C

SLOW ROCK BACK, RECOVER (W Pickup in 1) Foxtrot DIAMOND TURN TO  
LINE OF DANCE;;;

HOVER TELEMAR TO SCP; NAT HOVER CROSS;; 3 STEP; MANUVER;

IMPETUS TO SCP; IN AND OUT RUNS;; FACE SIDE CLOSE; BOX;;

### BRIDGE

SLOW TWIRL VINE 4 TO SCP;;

### ENDING

SLOW TWIRL VINE 4 TO BFLY;; QK LUNGE SIDE, SLOW TILT FACE RLOD;;

The one thing worse than a quitter is the man who is afraid to begin.

## CONTRA DANCING AN AMERICAN FOLK DANCE EXPERIENCE

American folk dances fall into four main categories: (1) square dances, (2) play party games, (3) group dances with longways and circular formations, and (4) round dances for individual couples. Contra dances are included within category three.

A contra is almost literally a "dance of opposition." It is usually performed by many couples face to face, line facing line, in long lines normally formed lengthwise of the hall. Contra dancing involves interaction with other dancers, progressing to other dancers and is danced to the musical phrase.

Contra dancing has its roots in the music and dancing of the British Isles. It came to the new world with the earliest settlers and was found to have been danced in all thirteen original colonies. It is believed George Washington danced contras at his inaugural ball. From the time of the American

Revolution and for at least forty or so years thereafter, contras were the most popular dances done in the United States of America.

Contra dances are usually danced to live music, predominantly jigs, reels and hornpipes with an occasional polka or waltz added for variety.

Prior to each dance, the contra prompter explains the figures while walking the dancers through them. Since each dance is taught, no previous experience is required. Contra dancers customarily change partners after each dance, therefore, it is not necessary to bring a partner.

At one time or another, usually back in their school days, everyone has either danced or watched the Virginia Reel. This is one of many contra forms.

Contra dancing gives us a link to our dancing background, keeps us in touch with America's heritage and can be enjoyed by people of all social

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classes. Remember, contra dancing is the most fun your feet could ever have!

Facts of Contra dancing:

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2. Contra dancing can add years to your life by combining the benefits of moderate exercise with the joy of moving to music.

3. Contra dancing can be learned by anyone from age eight to eighty.

4. Contra dancing does not require any special equipment or special clothing.

5. Contra dancing helps to improve listening skills.

6. Contra dancing is America's best kept health secret.

7. Contra dancing is an excellent opportunity for young people seeking an activity free of alcohol and substance abuse.

8. Contra dancing is relatively inexpensive. Average cost is \$2.00 per hour.

9. Contra dancing requires no special skills or talents. If you can walk, you can learn to contra dance.

10. Contra dancing welcomes both singles and couples. 🍷

# ACA VIEWPOINT



**PATRICK DEMERATH**

## **RETENTION OF NEW DANCERS DURING CLASSES - What Works**

The ACA Viewpoints for the July, August, and September *American SquareDance* magazine focused on the American Callers Association's commitment to help clubs and callers by collecting successful recruiting information that clubs are doing and sharing this information with the *American SquareDance* magazine readers. This month's article features actions that encourage students to stay in classes and reduce student attrition.

A recent survey stated that there was an approximate 50% drop out of students from the classes throughout the nation. This month's article addresses actions that a club can do to keep its students in the classes and minimize dropouts.

The July ACA Viewpoint article described the creation of a CLUB MARKETING AND ENTERTAINMENT COMMITTEE to meet and plan open houses and other social dancing and non-dancing activities. Once the recruiting activities are completed, the committee can work in the social and entertainment area. The committee can schedule social activities for the club including the new dancers.

This ACA Viewpoints article is based upon the following. If there is one truism in square dancing that has stood

the test of time, it is that: **SQUARE DANCING INCLUDING SQUARE DANCE LESSONS IS A LOCAL SOCIAL ACTIVITY. WHEN HUMANLY POSSIBLE, NEW DANCERS WILL STAY IF THEY ARE ENJOYING THEMSELVES AND FEEL THAT THEY ARE NEEDED AND WANTED. IT IS EACH CLUB'S AND CALLER'S RESPONSIBILITY TO MAKE THEM FEEL WANTED AND NEEDED.** The question then is **How do we do this?** The answers are very **simple** but require a bit of work on the part of the club officers, club members and callers.

As the club proceeds through the new dancer open houses, **telephone** each new dancer each week to see how they like the open houses, **encourage them** to keep coming and **bring** any friends. A second telephone call the day of or day before the new dancer dance to **remind** them of the dance is very productive and further demonstrates club **concern** for the new dancers.

When the open houses are completed, **invite the new dancers to join the club and purchase a club badge. 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

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dance instructions.

New dancers may wear square dance apparel during the lessons if they wish. Also the club members can provide the students with information on where to buy square dance apparel. An excellent source of square dance apparel is *American SquareDance* magazine.

A weekly ten-minute meeting for the club members and the new dancers is very productive as the club members can take opportunities to welcome the new dancers to the square dance family and encourage them as they

*American SquareDance, October 2001*

learn square dancing. The new dancers can thank the club members for taking the time to make them feel welcome. The entire club membership including the caller must continually make the new dancers feel a welcome, needed and viable part of the club. Callers and club officers can encourage the new dancers to show their appreciation to the club members for their support and encouragement.

Encourage the new dancers to **participate** in all club meetings including voting and **invite** them to all club social functions including **demon-**

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strations and visits to the rest homes for the infirmed and elderly.

The weekly phone calls, club membership, participation in club activities, and club badges, participation in club meetings, and assistance in locating square dance apparel communicate a **WE CARE FOR YOU or YOU ARE FAMILY.**

The American Callers Association hopes these success stories that clubs are doing **today** to successfully retain new dancers in their classes will help your club grow. ACA has conducted extensive marketing research into the life styles, needs, and wants of the **Baby Boomers, Generation X and Generation Y** people. The research demonstrates they do not want long term lessons that require long term commitments. ACA will continuously labor to shorten these requirements to become a real square dancer.

ACA is committed to be of service to our 1800 member callers, non-ACA callers, and the square dance community as a whole and will present monthly articles describing current club level recruiting and retention successes to assist all clubs in recruiting and retaining new square

dancers. A very special thank you to the clubs and callers who provided the successful activities and unsuccessful activities for the three ACA Viewpoints articles on Successful Recruiting of New Dancers. Any reader, association, club or caller who would like to share any successful recruiting items is encouraged to E-mail them to: [demerath@tsum.edu](mailto:demerath@tsum.edu). We would like to use them in future articles.

One might compare square dancing to a banana. It is either green and growing or ripe and rotting. The minute that the banana stops growing, it changes color from yellow to brown as it begins rotting. Successful retaining of new dancers in the square dance classes depends on the club members' willingness to take a **PRO-ACTIVE PERSONAL APPROACH** in making new dancers feel a welcome part of their club every day, every week, every month. The club and callers must keep themselves green and growing and not ripe and rotting by taking an active role in welcoming and supporting new dancers. If they do this, successful results will follow. The club and the caller will be green and growing not ripe and rotting. ■

# POINT OF ORDER



Dear ASD:

I am curious about peoples experiences as single dancers. Here is one of my recent encounters.

During our weekly Friday night square dance, I congratulated one of our class officers on his introduction to SINGLES ROTATION to our club. He was doing a great job, introducing singles to each other and monitoring it by seeing that people stick with the Single's Rotation for the evening if they sign up for it—in general, making it IMPORTANT and fun as part of the Friday night dance. Also, I told him that I had heard other singles in other clubs say that they would now come to our dances now that we had a Single's Rotation.

One of our members (who already has a partner) stated grumpily "Oh yeah, it'll just attract a bunch of single women." Somewhat taken back that something that seemed so positive would be viewed so negatively, I replied that perhaps we should put more emphasis on encouraging women to learn the men's part. She had an answer for that too, saying, "A lot of them can barely dance the woman's part."

This rather pervasive attitude has resulted in many single women -

rather than being treated with such disdain - choosing other activities that do not require a partner. Unfortunately, this has a rippling effect. Instead of thousands of women across the country telling their children and friends how much fun square dancing is, they tell stories about how much fun clogging, line dancing, tap dancing and other activities are. And, even though our national ideal is a perfectly matched couple, singles are a large and growing part of American life, and mostly excluded from traditional square dancing.

This attitude should change if square dancing is to survive. One of the articles in American SquareDance magazine said that many women in Japan can dance both the man and woman's part and some dance only the man's part. It is treated as a VALUABLE CONTRIBUTION rather than the disdain that many of us have when we view a woman dancing the man's part. It is also very common to hear that, "Two women dancing together in a square confuse the other dancers." But, square dancing in Japan is flourishing. How come it doesn't mix them up?

*Nancy Hall  
Venice, CA*

**HAVE YOU INTRODUCED THIS MAGAZINE  
TO YOUR NEW DANCERS??  
WITHOUT NEW SUBSCRIBERS  
WE CANNOT EXIST EITHER...**

**SEE PAGE 76 FOR SUBSCRIPTION FORM.**



# We were among the 13,000 at the 50<sup>th</sup> NSDC

We had a wonderful time at the 50<sup>th</sup> NSDC. The big finale was the last hour in the MAINSTREAM(!) hall with The Ghost Riders square dance band. There was an all-star parade of the world's finest callers, calling 1, 2, 3, 4, and 5 at a time. This could not be topped! WOW! WOW! I'm still dreaming about this one! The callers were even dancing in front of the bandstand. One square had Mike Seastrom, Mike Sikorsky, Jim Orme, and one other. They merged with another square for a double square! Why didn't they ever teach us that? I'm sure there were 20 other dance halls with similar tales.

Ken Bower, Dan Nordbye, and Gary Shoemake were on stage. They were singing "I Just Want to Dance With You," the hot "Something About You Baby I Like," and the fast moving "Tennessee River."

Masaru Wada sang a "Rocky Top" duet with Wade Driver. Masaru Wada is the premier caller leader in Japan and President of the Japan Square Dance Association. There are now 10,000 square dancers in Japan, 6,000 are women. Almost 300 were at the convention.

Mike Seastrom revealed that \$100,000 has been raised with the "God Bless the USA" recording. Gary Shoemake, Ken Bower, Wade Driver and Mike Seastrom sang it for us.

Mike Sikorsky sang "Ghost Riders in the Sky" better than ever with his mellow deep voice. Gina Darcy was creating some excitement with her rendition of "I Fall to Pieces." Way to go! Newly married Jon and Deborah Jones were together on several duets with some fine yodeling.

Relatively new, Floor Spotters hustled around the hall and raised their attention getting wands where more couples were needed to help fill squares.

A huge thank you to Steve and Sharon Baysinger and their committee of 400, for 4 years of hard work, supplemented by the extra workers at the convention. Everyone agrees it was better than a great success. Now

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the burden is on the Minnesota dancers for 2002. Portland, Oregon won the bid for 2005.

Club Leader Certification was offered with 8 hours of training. The educational program made it possible to spend some time with the very best talent in our activity. Bob Osgood received the Square Dance Millennium Award. He revealed the details of the largest square dance on 6 city blocks in Santa Monica, with 15,000 dancers and 35,000 spectators. It was June, 1950. Lee Long talked about her book, which described attending every NSDC since 1953. Many dance clinics were held. We can always learn.

Numerous examples of the very best in Square Dance Fashion were

on display in the Fashion Show. Many of them were hand made in gorgeous detail. All the men wore western dress suits. Were they trying to tell us something?

We couldn't miss the Showcase of Ideas, which displayed activities and ideas from the various states so we could browse around and learn. The Exhibition Groups thrilled us Saturday, 2,000 square dancers danced in the Disneyland Parade, reaching from one end of Main Street to the other. Then they came over to see the Parade of States and the Closing Ceremonies in the Arena.

We came together for a few days to enjoy the great tradition of square dancing. 🍷

# SEWING 101

WITH DONNA IPOCK



Guess what's just ahead...lots of special dances coming up around the holidays. So it's time to get your holiday sewing in order....following are just some tips and ideas that have worked for me for repairs, and embellishments.....

I found another neat way to embellish ready to wear outfits.....the new, or maybe not so new to some of you, decorative threads. Using the decorative thread and just a simple zig zag stitch can produce some striking embellishments. This came to me by accident...I found a tear in one ruffle, right in front of a solid colored outfit. I tried to make a patch and even tried to make a tuck...it was too noticeable. Finally in desperation I sewed a decorative stitch over the tuck. It worked and I added several more rows of stitching. I can still see the repair but doubt if anyone else notices.

I have a long, prairie skirt and peasant blouse in solid white. Don't know why I ever bought the outfit, but I did. I think I only wore it once, maybe twice. While ironing, ugh, it I also had a square dance outfit to press. It had lots of rick rack and ribbons on the ruffles. Bright idea...I went to the

sewing room and gathered some of the leftovers of trim. I now have a neat outfit. It has rows of rick rack around the bottom ruffle and matching rows of rick rack on the neck line and sleeves. I used a variety of colors so The Smartest Man I Know can use a plain white shirt with a tie to match one of the colors or even a shirt with matching ribbon trimming the yoke. Add a belt in one of the colors of the trim and you're ready to boggie, no, no, I mean square dance. Not a bad looking outfit, NOW!! Mater of fact, I'm thinking of purchasing another one, but not in all white.

Ready for another idea....

Most ready to wear blouses come in solid colors. You can individualize a peasant blouse by making several ruffles and attaching them to the blouse. I used one ruffle for under the neck ruffle and the others on the sleeve ruffles. You can also add a small ruffle on top of the neck ruffle and then another wider one under the neck ruffle. This makes a sandwich of the original neck ruffle between the two ruffles you have made. For a v-neck, you can make a bias strip and sew it along the v-neck band. I bought one of those bias tape makers to make my own bias tape from



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the fabric I'm using. I must admit, it took some time to get this down right, the tape making, but I think once you customize an outfit it looks so professional, you'll do another. You can also use a ruffle on the sleeves. Another way to dress-up a ready to wear blouse is to cut some appliques from the fabric you are coordinating it with. With the new items on the market for attaching two fabrics together...you may not need to even sew around the applique, since it fuses one fabric to another with a tight fuse and neat finish. The one product I used is Stitch Witchery Plus With Grid®, and as the name implies, comes with a grid backing. Hey...you saved some time by using a ready made blouse and now you have a one of a kind outfit, made with your touches.

I'm sure some of you may have thought of these tips and even have other ways to spiff up your outfits so let me know what you're up to.

Sew Happy!

Donna

## THE FOUNDATION

### FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

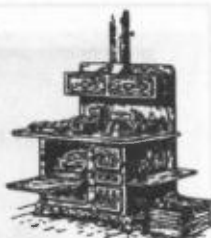
In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.



# Country Kitchen

By Louise Harrop



## Peanut Butter and Chocolate Freezer Cookies

Muffin Tins for Freezing  
24 Foil Muffin Tin Liners  
24 Vanilla Wafers  
16-oz. Whipped Topping, divided  
2 cups cold Milk  
1 cup Peanut Butter  
Two, 3.9-oz. packages Instant Chocolate Pudding Mix  
1/2 cup Spanish Peanuts (Optional)

Place the muffin tin liners in each muffin well; set aside.

Place 1 vanilla wafer in each of the muffin tin wells. Top with 1 tablespoon of whipped topping.

In a mixing bowl, blend together the milk and peanut butter. Add pudding mixes and blend again. Fold the remaining whipped topping into the mixture.

Spoon the chocolate, peanut butter mixture into the muffin wells. Sprinkle a few Spanish peanuts over the top. Cover with wax paper and freeze for at least 1 hour, or until firm.

(Makes 2 Dozen Treats)

## Choc Full O'Life Bars

5 C Quaker Oat Life Cereal®  
1/2 C salted peanuts  
1/2 C raisins  
2/3 C light corn syrup  
1/4 C firmly packed brown sugar  
20 large marshmallows  
1 6 oz pkg (1 C) semi-sweet chocolate chips  
1 tsp vanilla

1. Place cereal, peanuts and raisins in greased bowl.

2. Combine syrup and sugar in a medium sized saucepan. Bring to a full boil over high heat; reduce heat to low.

3. Add marshmallows and chocolate chips, stirring until smooth.

4. Remove from heat, stir in vanilla.

5. Pour over cereal mixture, stirring lightly until evenly coated. With greased hands, lightly press mixture into a well greased 9 inch square pan.

6. Chill several hours or overnight. Cut into bars.



# Remembering

## Sam Mitchell



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# CONVENTION FESTIVAL

# NEWS



## 51<sup>st</sup> National Square Dance Convention

Saint Paul, Minnesota      June 26-29, 2002  
"STAR THRU TO SAINT PAUL IN '02"

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### Caller School June 23, 2002

Caller School at The 51<sup>st</sup> National Square Dance Convention. June 23, 2002, sponsored by The CALLERLAB Foundation (A non-profit organization for the preservation and promotion of square dancing.)

For many years callers have wished that they could combine a first class caller school with their trip to the National Square Dance Convention. Starting in 2002 this wish will be answered. The CALLERLAB Foundation with the encouragement of the National Executive Committee will make available a school staffed with CALLERLAB Accredited Caller Coaches starting in the convention City on the Sunday before the convention. Callers can now combine a trip to the "National" with the best available caller training.

This school will not only offer convenience for the caller-students. It will also help fund the promotional work of the CALLERLAB Foundation. All the profits from the school will be used by this non-profit, tax-exempt organization in support of the Phoenix Marketing Plan for rebuilding the popularity of square dancing.

The National Executive Committee

and CALLERLAB, urge dancer and caller associations and clubs to sponsor callers at this school. A donation of \$500 will allow a caller of your choice to attend this outstanding school. The caller you sponsor will study with some of the best available caller coaches learning the latest techniques for entertaining today's dancers. You can help square dancing, your association or club and the caller you sponsor all with the same donation. An additional donation of \$500 (\$1,000 total) will provide lodging during the school to the caller attending the school.

### Star Spangled Fashion Review

Don't miss the "Star Spangled Fashion Show." Join the parade to view the latest star-studded fashions in the square and round dancing community!

The show in Saint Paul promises to be spectacular, both in fashions and star-quality entertainment!

"Sounds of Harmony" will perform, along with other starring professional entertainment throughout our program.

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Take time out from your busy schedule to sit and relax and be

*American SquareDance, October 2001*



entertained like a star. There will be comfortable seating and the theater is air-conditioned.

Put a big star on your calendar for June 29, 2002, and come see patriotism at its finest in the Roy Wilkins Auditorium in the Saint Paul RiverCentre! Doors open 12:00 noon. Entertainment begins 12:30pm. Fashion Show from 1:00 to 2:00pm.

We'll have a star surprise for the grand finale!

### **North Country Cooking**

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For a "LOOK 'n' SEE," visit the 51" web site: [www.51nsdc.com](http://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.*

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# RHYME TIME

## THE FIDDLER

Tonight, as often he would play  
The simple, well-known tune  
For the fun and frolic of the crowd  
Beneath the harvest moon.

With aging hands he held it close  
Against a stubby chin,  
Like a mother holds her children  
He clasped his violin.

He often played at huskin' bees  
'Mid plies of golden ears  
And fiddled at the country dance  
As he had done for years.

He called the lads with polished boots  
And string-bow ties to prance  
And swing their girls in measures  
Of the lovely harvest dance.

They came with laughter, pair by pair  
As they heard the quickened tune  
They clapped their hands and swung  
the gals  
By the light of the harvest moon.

"Now all join hands and circle right"  
Sang out the jolly caller.  
"Swing your partner, tripping light  
And tell them all to foller"

"Do-sa-do right down the line,  
Gents and ladies just doing fine,  
Shoulder to shoulder straight and tall,  
Wave to the folks across the hall.

Honor your corner, honor bright,  
Bow to your partner, left and right.  
Ruffled calicoes, high button shoes  
Now all together, two by twos

Circle to the left,  
Then circle to the right,  
Lads and lassies  
There's dancing tonight."

The old man bent his silvery head  
And played as in a trance,  
On the heartstrings of his fiddle  
At the autumn harvest dance.

*Katheryn Chouinard*



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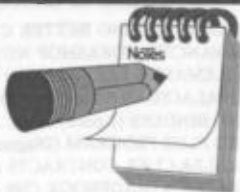


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# WHAT'S AHEAD

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

We need the event date, name, location including city and state, contact address, phone number, and e-mail if any. **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 to 6 months in advance of the event's scheduled date.***

## NATIONAL CONVENTIONS U.S.A.

- Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Aug 21-24, 02 Boise, ID <sup>USA</sup>West  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC

## CANADA

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

## AUSTRALIA

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

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

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 310 S Hiram, Wichita KS 67217; 316-942-6852

## 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

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

19-20 **TEXAS** - Houston S&RD Council's 53<sup>rd</sup> Annual Hoedown, Fort Bend County Fair Grounds, Rosenberg. George & Junaita Unglaub, 2306 Wren Meadow Rd, Richmond TX 77469; 281-342-7815; igunglaub@aol.com.



## NOVEMBER

4 **NEW YORK** - CDSARDA S&R Dance, Gardner-Dickinson School, Troy. Theresa Milo, 518-273-5931; tjmsq@aol.com

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

16-17 **FLORIDA** - NEFSARDA Fall Festival, Christ the King Catholic Church, Jacksonville. Jack McKinney, 709 6th Ave N, Jacksonville FL 32250; 904-249-3224; SqrDansir@aol.com

## DECEMBER

19 **NEW YORK** - Toys for Tots, Pelham High School, Pelham. Info 914-738-3093

## JANUARY

6 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Bob & Judy Cadman, 1371 Ohltown McDonald Rd, Mineral Ridge OH 44400; 330-652-6238; bcjc1958@aol.com; Tom & Bev Rudebock, 4551 Grafton Rd, Leetonia OH 44431; 330-427-6358; rudebts@valunet.com;

17-19 **ARIZONA** - 54<sup>th</sup> S&RD Festival, Tuscon Convention Center, Tuscon. Jim & Genny Young, 3242 N Calle de Beso, Tuscon AZ 85750; jimgenny@aol.com; home.earthlink.net/~starthru/index.html

## FEBRUARY

15-16 **ARIZONA** - 4<sup>th</sup> Annual Fiesta of Friends Jamboree, Cotrez High School, Phoenix. Maggie Russell; 602-438-1355 or 480-924-5262; fax 480-924-9566; maggierussell@juno.com

## MARCH

8-9 **MISSISSIPPI** - Annual Mississippi Sweetheart Festival, Wahabi Shrine Temple, Jackson. Reservations: Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo 38804; 662-842-1301

17 **OHIO** - Cleveland Federation Tip Topper, Cleveland. C. Storgard 440-526-0326; email: luv2sqdance@juno.com

**You don't see your festival or convention information listed here?**

**Did someone remember to send us the information?**

**We can only print what we receive - and it must meet the listed qualifications on page 74.**



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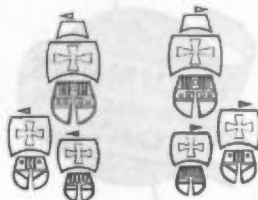
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## ADVERTISER INDEX

|                                 |    |                                           |           |
|---------------------------------|----|-------------------------------------------|-----------|
| 4-Bar-B Records .....           | 6  | Foundation .....                          | 67        |
| A & F Music .....               | 9  | Geis, Corben .....                        | 51        |
| Accredited Caller Coaches ..... | 33 | Gold Star Video .....                     | 29        |
| Aron's Square Dance Shop .....  | 8  | Grande Square - Square Dance Game .....   | 67        |
| ASD                             |    | Grenn, Inc. ....                          | 17        |
| 2002 Caller Colleges .....      | 80 | Hi Hat/Blue Ribbon/DJ Dance Records ..... | 3         |
| Clip Art .....                  | 37 | Hilton Audio Products .....               | 5         |
| Complimentary Magazines .....   | 72 | IAGSDC .....                              | 53        |
| Sets In Order Handbooks .....   | 20 | John's Notes .....                        | 13        |
| Square Dance Products .....     | 73 | Kopman's Choreography .....               | 27        |
| Subscription Form .....         | 76 | Kopman's Hawaiian Cruise .....            | 59        |
| BLG Designs .....               | 31 | Meg Simkins .....                         | 26        |
| Caller/Cuer Lineup .....        | 62 | National SD Directory .....               | 13        |
| CALLERLAB .....                 | 15 | New Line of Fashions .....                | 65        |
| Calyco Crossing .....           | 22 | Palomino Records .....                    | IBC       |
| Cardinal Records .....          | 25 | Perry's Place .....                       | 61        |
| Cholmondeley, Jim .....         | 23 | Platinum Records .....                    | 21        |
| Classifieds .....               | 77 | Quadrille Records .....                   | 47        |
| Cole, Larry .....               | 39 | R & R Video .....                         | 11        |
| Collipi, Ralph & Joan .....     | 58 | Rawhide - Buckskin Records .....          | 19        |
| Cue Sheet Magazine .....        | 16 | Supreme Audio .....                       | IFC,82,BC |
| Dot's Western Duds .....        | 57 | Western Squares Dance Ranch .....         | 37        |
| ESP/JOPAT Records .....         | 35 |                                           |           |



American SquareDance (ISSN-0091-3383; USPS 513-240) is published monthly by E & PJ Enterprises, Inc., 145 Stone Dam Rd., N Scituate, RI 02857. Subscription rates: \$25.00; Canada \$27.50; foreign \$32.50. Payable in U.S. funds only. Periodicals Postage Paid at N Scituate, RI. POSTMASTER: Send address changes to ASD, PO Box 777, N Scituate, RI 02857. Printed in USA. Copyright 2001 by E & PJ Enterprises, Inc. All rights reserved.

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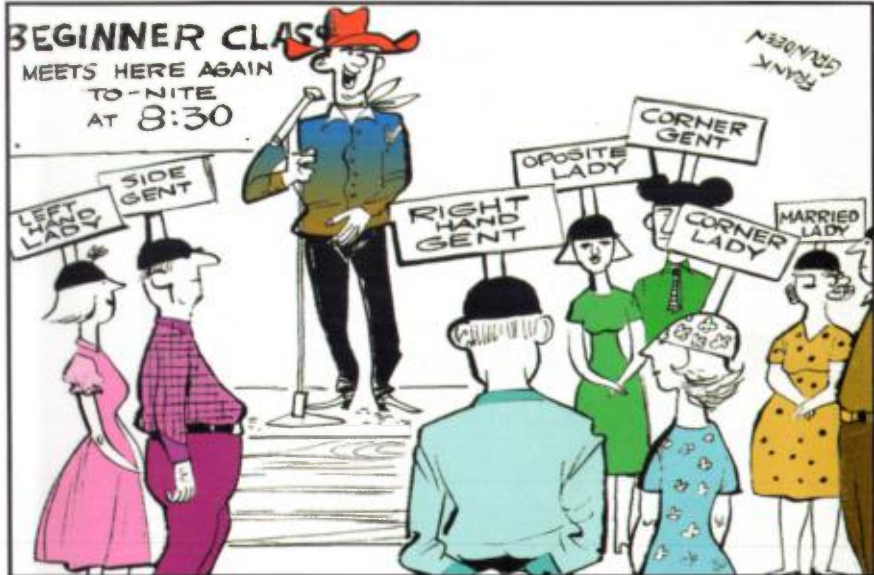
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