

# AMERICAN SQUARE DANCE

"The International Magazine of Square Dancing"



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**AMERICAN**   
**SQUARE DANCE**

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juare

**Volume 56**

**Number 12**

**December 2001**

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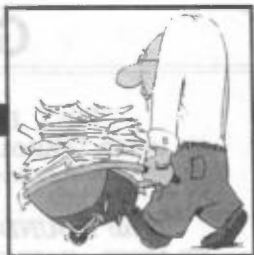
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# FROM THE MAIL ROOM



Dear Ed & Pat,

I am just working through a booklet "OLD SQUARE DANCES OF AMERICA" by Neva L. Hoyd and Tressie M. Dunlavy, Chicago, 1932! Their "Grateful acknowledgment is made to the callers: Mr. James Dougherty, Mr. Lon Dougherty, ...., all of Taylor County, Iowa."

In the CALLERLAB roster, three callers are listed with the same family

name and I wonder, whether any of them can claim these old men as ancestors?

Yours squarely

*Heiner Fischle  
Germany*

Editors' Note: *Can anyone answer this for Heiner?*

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Dear ASD,

Thought you would like to know I am wearing USDA's tie tack USA map along with my American flag pins. They have attracted a lot of attention.

My cubie at work is decorated with an I "heart" NY pin along with a USA Flag/Washington pin and a Pentagon shaped pin (I danced in the Pentagon with Bachelors & Bacheloretts) from a Single Square Dancers USA convention held in 1982.

This is the greatest use I have ever had for the convention pins. God Bless America!

Thank you,

*Judy Weger*  
Bay Village, OH

Dear Madam,

I will not be renewing my subscription to *American SquareDance* as from now. There are a number of reasons for this, none of them political.

I have been receiving the magazine for many years and have found it helpful, informative, and often amusing. As the caller at the local club on Waiheke Island, Near Auckland, New

Zealand, and a founder member of the club in 1986, I have often turned to ASD for inspiration and found it a source of new ideas for dances. Callers have to be careful in small, isolated communities not to become repetitive in their calling and your magazine has helped me many times to avoid this pit-fall.

Sadly, increasing age brings health challenges which can result in the need to reorganize ones life. While I still call occasionally, dancing is becoming too tiring (sometimes I have to do both in a small club like ours) and currently there is no one who is interested in taking up the reigns (or the subscription).

My thanks is due to your editors and their predecessors for the hard work they have put into making the magazine an international success.

Best wishes for the future,

*Alan D Boghurst*  
Waiheke SQ & RD Club  
New Zealand

**Send your letters to:**  
**ASD Mail Room, PO BOX 777,**  
**N. Scituate, RI 02857**



## **Dancing In Thin Air**

Gail and I had the good fortune of being able to make a long weekend in the New Mexico mountains and dance at the Community House in Red River. It was our first time dancing up at 8,750 ft and it was indeed a treat! Beautiful scenery, fresh air and lot's of good friends from the five state area and beyond. Toots Richardson (Clinton, OK) hosted the event, calling a couple of tips and treating us with a great song. Jimmy Gouge (Amarillo, TX) and Skip Gates (Bossier City, LA) called some great tips also. What most impressed us at the event was that Community House activities are family oriented with square dancing for couples, line dancing for individual and single dancers, and even a couple of fun dances for kids, like the Hokey Pokey, Macarena and the Chicken dance. It was how I always imagined square dancing to be, an event for the ENTIRE family.

Now we ALL enter this world as a child, grow into a teen and single adult, and if very fortunate become a married couple. Later on, as life would have it, we become single once again. Square dancing should embrace each and every one of these stages of life. That's what makes our avocation so much fun and different from those smoke filled, night clubs and honky-tonks. Now even I like to have a good ol' frosty Margarita and enjoy some two-steppin' every now and then. However, square dancing runs deep within my soul, as it draws back to the roots and traditions of the

old west and those of the family.

I hope events like those of the Community House continue on and spread like wildfire throughout the entire country. Square dancing is a great activity! It brings forth strangers who become friends even before the music has finished. Many of these friendships are life long. We have a good thing going, let's keep the tradition alive. And remember, make it a FAMILY event!

Sent to ASD by Kim Petersen and this appeared in the Fall *Pan-handle Dancer*.

*Kim & Gail Peterson  
Pampa, TX*

## **Camper Dancers Care and Share**

Two unanswered questions were foremost on all campers minds at this years mid July National Square Dance Campers International Camporee in Spencer, IA. Foremost was the location for the 2002 Camporee and second was "Will we make our goal of 201 pounds of pop/soda-can tabs for the home away from home when ill, Ronald-McDonald House?"

Both questions were finally answered at the Annual Meeting on the last afternoon of the Camporee. Thanks to the diligent efforts of Paul & Kay Thompson of Arizona and chapters from Arizona, Nebraska, and South Dakota. The 2002 International Camporee will be in Douglas, WY July 9-10-11, in 2002. All who camp AND dance are welcome to come join us.



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A large cardboard Ronald McDonald doll house, created by Dick & Anita Wheaton, had been placed on the stage in the main hall at the Spencer Fairgrounds. Donations were weighed as they were brought in before being put inside the house. A thermometer outside the house gradually went higher and higher as each additional pound was received. At the closing meeting it was announced we had gone over the top with 213 pounds! We hope to go even higher next year.

Pop/soda can tabs came from a number of outside sources... many from non-campers who had heard about the collection from NSDCA

members. Although Idaho currently has no chapter, that did not stop Buttons & Bows, Jerome Singles and River Reelers from sending over twelve pounds of tabs via NSDCA camper members Bill & Shirley Sherlock.

Several chapters explained they are now turning in the tabs to local charities in their own locale. Chapter 108 of New York also found another need for pull tabs closer to home. They turned in their 195 pounds to benefit a local girl on dialysis. Proving again that square dancers care and share.

Many people are recycling the pop/soda cans, but if you are not saving those pop/soda can tabs, please start

now. Your collections may be small, but together we can, and do, make a difference.

For more information on pull tab collecting or joining us in Wyoming next July at our 45<sup>th</sup> International Camporee, please write NSDCA, PO Box 224, Little Chute, WI 54140-0224.



### **50<sup>th</sup> Anniversary - Folk, Round & Square Dance Federation of North Carolina**

This year marks a signal occasion for Tar Heel square dancers - the 50<sup>th</sup> anniversary of the Folk, Round, and Square Dance Federation of North Carolina. An organizational meeting of the state's dance leaders was held in Winston-Salem in November, 1951, and the first quarterly meeting of the new organization - the North Carolina Folk Dance Federation - followed in March, 1952. Sixteen clubs ranging

Outgoing Federation president Bobby Abernathy (holding mike) installs new officer for 1979 at the November, 1978 quarterly dance of Tar Heel dancers. They are, from l to r, Linda Springs, treasurer; Bob Haerelson, president; and Peggy Bradshaw, secretary.

known as the Folk, Round, and Square Dance Federation of North Carolina. Round dancing began in 1972.

In February, 1953 the first issue of the Federation Newsletter appeared. One year later the quarterly publication's name was changed to *Promenade of News and Views*, its current title. In March, 1960 the first Tar Heel Square-Up, a state-wide square dance festival, was held in Durham. This event, which drew out-of-state callers, was held annually until 1997, when the final Square-Up was held in Winston-Salem.



More than 500 dancers attended the annual Tar Heel Square-Up at the Benton Convention Center in Winston-Salem in March, 1982. Begun in 1900, this event was discontinued in 1997.

from Fayetteville in the east to Pisgah Forest in the west were charter members of the Federation, now

the highest attendance, the second for the club with the highest percentage of members attending. Since 1979 danc-

ers have raised money to support some charitable organization each year. These organizations have included the North Carolina Burn Center, Rainbow House, and Camp Easter-in-the-Pines for the physically handicapped. During the period 1979-2000 a l m o s t \$706,000 was raised for all organizations. Since 1991 hospices in the state have been the recipients of this fund-raising effort.



This map of North Carolina pinpoints the location of more than 100 past an present clubs, each represented by its badge, in the Tar Heel state.

The first state convention was held in Wilmington in 1990, with the port city also hosting the second such event. From 1992-96 Charlotte hosted this convention. Since 1997 the convention has been held in Raleigh.

Dancers throughout the nation as well as a dozen other countries assembled in Charlotte for the 47<sup>th</sup>

NSDC in June, 1998, with 13,085 in attendance. Dancers in both Carolinas hosted this event.

Since its founding 35 men and one woman have served as Federation president. One of these, the late Garland King - served four terms. Thirteen of them, including current president Bill Stewart - have served two terms each. At present 95 clubs are Federation members; several of these have been members for more than 25 years.

As the Federation moves into its second half-century, its officers and committee members look forward to continuing its tradition of fun and fellowship for all present and future dancers.

*Al Stewart  
Greensboro, NC*

## INTERNATIONAL ASSOCIATION



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## Another great summer at the Tree!

It's been another super summer of great dancing and FUNShops (who in the world wants to "work-shop" in the summer)? at the famous TreeHaven Campground in Westerville, Ohio, just outside Columbus. For eight continuous summers, Joyce & George Leonard and the staff at TreeHaven Campground in conjunction with Eddie & Denise Powell (and son, Edward and daughter, Sarah), have entertained dancers from all over Central Ohio and places beyond with FREE Western Style Square Dances. This originally started as a way to keep the new graduates dancing throughout the summer and mixing and mingling with angels from all the area clubs without any politics, without any obligations, in a relaxed, very casual, non-traditional attire environment aimed totally at FUN and enjoying "the dance" (as Garth Brooks would say).

Eddie Powell and family's Summer Dance Fest at TreeHaven Campground even features an amateur callers night – talk about putting the FUN back into dancing! You've not experienced square dancing for all it can be if you haven't picked up the mike and tried to call!!!

Callers, cuers, and contra prompters all donate their services for the betterment of the activity and the pleasure of the dancers. Many callers are from the Central Ohio area but schedules in the past few years have included Nick Cline from Washington, D.C., Jim and Lorna Robar from St. Louis, MI, and Sarah Elaine Packer from Florida, among others! Thanks to Lowell Noland, Dave Stuthard, Ed

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These dances run every Wednesday night from 7:30pm to 10:00pm, Memorial Day thru Labor Day. Attire is casual and the atmosphere is one of relaxed FUN with a group of friends getting together to share good times, laughter, and the pleasure of square dancing, together! Fact is, you're invited to join us should you be passing through the Central Ohio area next summer. Simply put a Wednesday night dance on your schedule and get

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Yep, this summer may be over... but we're looking forward to next summer! Why don't YOU bring a smile, a friend,

and join us next year at "the Tree"!

*Eddie Powell  
Reynoldsburg, OH*

Eddie Powell is a caller, professional marketer, writer, trainer, and consultant. He has spent over 20 years in radio, television, newspaper, satellite and syndication. He presents a unique perspective based on education, experience, and a square dance career that began over 30 years ago when he was 10 years of age. Feel free to contact him at the above address or

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'Tis' the season to be jolly..... We are at years end and as we reflect over the past few months our whole way of living has changed. It is time to think about those who cannot be with us this season and pray to whatever God you worship that things will get better. This is a special time of year in which we should rejoice in what we have and look forward to a new year.

This will be our last article for ASD Magazine. We have been honored for the chance to bring you a little bit of happiness in our articles. We hope you have enjoyed them as much as we have writing them. Jean and I are retiring from calling and teaching squares and CW.

Thank you for your support over these many years.

*Jim and Jean*

## HOLIDAY FUN

Knox Rhine

Type: 4 Wall Line Dance Level: Advanced Beginner Count: 32

Music: Lighten Up It's Christmas by The Geezinslaws

Rockin' Around The Christmas Tree by Eddie Rabbitt

### 'ICE SKATING'

#### STEP, SKATE, STEP, SKATE, STEP

- 1 Step slightly forward with RIGHT foot
- 2 Brush/sweep LEFT foot up behind right leg
- 3 Step slightly forward with LEFT foot
- 4 Brush/sweep RIGHT foot up behind left leg

#### "SLIP", BACK, 1/2 TURN

- 5 Step forward slightly with RIGHT foot
- 6 Hitch up LEFT knee and shout "Whoop"
- 7 Step back onto LEFT toe/ball
- 8 Pivot 1/2 turn left, shift weight to LEFT foot

### 'ICE SKATING'

#### STEP, SKATE, STEP, SKATE, STEP

- 9 Step slightly forward with RIGHT foot
- 10 Brush/sweep LEFT foot up behind right leg
- 11 Step slightly forward with LEFT foot
- 12 Brush/sweep RIGHT foot up behind left leg

#### "SLIP", BACK 1/4 TURN, TOGETHER

- 13 Step forward slightly with RIGHT foot
- 14 Hitch up LEFT knee and shout "Whoop"
- 15 Step back 1/4 turn left with LEFT foot
- 16 Place RIGHT foot next to left foot

## Thank You

Jean and I thank all the dancers and clubs who have hired us over the years and have become our friends. We have truly found you to be more than generous with your friendship during good and not so good times.

It is time for us to step aside and let the younger elements take charge with their new ideas and energy. After 35+ years we have decided to retire from calling club dances and will use our talents (little as they may be) to entertain the non-dancing public.

Again we thank all our friends and clubs across the US and Canada for their support.

*Jim and Jean Cholmondeley*

### 'SLALOM SKIING'

#### **SWIVEL: LEFT, HOLD, RIGHT, HOLD**

- 17 Bend knees slightly and swivel BOTH heel to left side  
Hold both fists in front as if holding ski poles
- 18 Hold
- 19 Swivel BOTH knees to right side
- 20 Hold

#### **SWIVEL: LEFT, RIGHT, LEFT, CENTER**

- 21 Swivel BOTH heel to left side
- 22 Swivel BOTH heels to right side
- 23 Swivel BOTH heels to left side
- 24 Swivel BOTH heels to face forward, straighten knees

### 'SNOW ANGELS'


#### **SIDE TURN, TOGETHER, LEFT, TOGETHER**

- 25 Step 1/8 turn right with RIGHT foot, place palms of both hands together, fingers pointed up

- 26 Step together with LEFT foot next to right foot, extend arms straight up  
(Facing 45 degree right towards corner)
- 27 Step to left side with LEFT foot, sweep arms out and down to your sides
- 28 Step together with LEFT foot next to right foot, sweep arms back up over head

#### **RIGHT, TOGETHER, SIDE TURN, TOGETHER**

- 29 Step to right side with RIGHT foot, sweep arms out and down to your sides
- 30 Step together with RIGHT foot next to left foot, sweep arms back up over head
- 31 Step 1/8 turn left with LEFT foot, bring hands straight down palms together
- 32 Place RIGHT foot next to left foot, release hands to a natural position

Begin Again 

# EASY LEVEL



## BOB HOWELL

I'd like to dedicate this December Easy Level Page to Mae Fraley of Rockville, MD. She is the GRAND DAME of recreational dance. Mae has supplied much of the December materials for the column for a number of years. I did not get any dances from her a year ago last fall and I was concerned about her health. After several attempts to call her and getting no answer, I thought that maybe she had retired to some retirement community as no one could help me locate her. After I had submitted my December 2000 materials to the editors of the magazine, a package arrived containing Mae's Christmas Dance collection of both her notebook of dance instructions and her collection of seasonal records. Then on September 2 of this year she sent along a letter informing me as to why I was never able to call her and talk with her. Mae has a form of arthritis which has destroyed the nerves in both ears, therefore she is totally hearing impaired. I do appreciate all of the materials that Mae has shared with me and therefore all of the dances in this issue will be those that will be further shared with all of the readers this month. Thank you Mae Fraley.

Start the activities and warm up the crowd with a mixer using seasonal music . . .

### DECK THE HALLS MIXER

**Formation:** Circle of couples all facing center, hands joined. All begin right foot

**Music:** Deck the halls, Shaw LS4592

**Routine:**

Counts

- 8 All walk right 3 steps, swing free foot across; repeat 3 walks and step-swing to left.
- 8 Four step-swings in place
- 16 Repeat above.
- 8 Schottische to the right; schottische to the left
- 8 Right hand turn with partner
- 8 Schottische to the right, and to the left, coming back-to-back with partner
- 8 Right hand turn new partner.

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And should you not have even numbers to form squares, here is a sweet dance for just three couples . . .

## BARE NECESSITIES

By Pat Shaw

**Formation:** Three Couples in a Circle

**Music:** 3/4 Suggest Silver Bells, Hi Hat 835

### Routine:

#### Bars

- 4 Women right hand star one around
- 5 Men left hand star once around
- 6 Grand Chain (3 changes, 2 waltz each change)
- 2 Men twirl partner to ballroom position, extended arms pointing toward center
- 4 Two slides to center, open up facing out, W Rh & M Lh joined) balance away and together.
- 4 Two slides out, face in, balance away and form circle
- 4 All circle left (halfway) to original place, face partner
- 4 Gypsy right shoulder once around, pass original corner right shoulder, turn right to face center with new partner.

What would be more appropriate for the season than a square routine called a . . .

### PLUM PUDDING

**Formation:** Square for 4 couples

**Music:** 4 x 32 Bar Reel or Jig

#### Routine:

- A1 1-8 Heads move forward to meet, give both hands to Opposite & slip between nearest side couples, finishing outside them as sides turn their backs to the center of the set, (In these two groups) - right hand star.
- A2 1-8 Same groups - baskets (make sure you finish where you began.)
- B1 1-8 Heads lead in between side couples, meet Partner & slip out to original places.  
All swing Partners
- B2 1-8 All 4 ladies to the center, turn right & swing next Man (new Partner).  
Repeat whole dance once more with Heads, twice more with Sides.

And following is a contra which can be danced either as a triple or a duple proper, named the . . .

### CHRISTMAS HORNPIPE

**Formation:** Triple or Duple Proper

**Music:** 32 bar hornpipe

#### Routine:

##### Counts

- 8 First lady balance with two opposite gents
- 8 Circle three hands around
- 8 First gentleman balance with opposite two ladies
- 8 Circle three hands around
- 16 First couple down the center and back  
Cast off
- 16 First couple and couple above, right and left four (over and back)

*(The Ralph Page Book of Contras)* 🍀



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 ESP - 1062 DANCE WITH ME by Steve  
 ESP - 1061 BY AND BY by Elmer  
 ESP - 1060 GOOD OL DAYS ARE RIGHT NOW  
 by Robert Funderburke (Guest)



Steve Kopman

- ESP - 1059 SLOWPOKE by Elmer  
 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



Darryl  
McMillian

**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 Apperance by Mac  
 ESP - 1049 FLOWERS ON THE WALL by Elmer  
 ESP - 1042 KENTUCKY WALTZ Guest Apperance by Mac Letson  
 ESP - 421 BOOGIE BEAT (Hoedown) by Steve  
 ESP - 1040 LIVE, LAUGH & LOVE



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 by Jerry  
 JP/ESP - 7010 RAINDROPS ARE FALLIN ON MY HEAD  
 by Bill  
 JP/ESP - 7009 LITTLE RED WAGON  
 by Bill



Bill Harrison



Jerry Jestin

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## A NEW ALLIANCE PARTNERSHIP IN GROWTH:

Creative Marketing Services

Most of the *Phoenix Plan's* first phase market research objectives have been reached, but its other principal goal, to 're-connect' separated dance groups into a working alliance, does not show the necessary progress. And without a new element under which unity and support can grow within these diverse organizations, additional progress will be difficult, if not impossible.

### **The ARTS**

One answer lies in developing a new 'alliance' designed to provide a wide array of resources, support, and programs that will help affiliated groups improve their individual programs, and further the health of their clubs by promoting increased participation in all forms of round, traditional and square dancing.

The Alliance for Round, Traditional and Square Dance (the *ARTS*) is a collective term used to describe the diverse groups that make up the 'greater' dance community. Such a coalition would offer all dance organizations a chance for affiliation on a balanced and representative basis. An alliance concept like the *ARTS* will allow for more effective marketing, public relations and corporate sponsorship programs, without diminishing any of the autonomy, or unique qualities and programs of any individual affiliate member.

Part of the *Phoenix Plan's* next

phase involves demonstrating to institutional and corporate sponsors why this unique dance activity is important to the heritage, health and recreational lives of their customers, and why such an association will be an attractive partnership opportunity for their companies or foundations. To properly pursue this type of promotional effort, the marketing program needed a descriptive, generic term that could represent the diversity of dance groups that make up this global activity.

The *ARTS* would also function in an advocate role, representing ALL dance groups directly, or indirectly associated with round, traditional, and square dancing. Like all alliances that represent diverse organizations with common interest, the *ARTS* concept provides a strong, central voice, concerned equally with the collective interest of all its affiliated organizations.

Formed as a 'non-preference' coalition, the *ARTS* can more easily negotiate collaborative projects with groups already working in the dance, leisure, recreation, health care, or physical education fields. The alliance could also seek advocacy support for grant funding, while conducting a more focused search for corporate and institutional partners. And it presents an attractive and comprehensive 'acronym' (the *ARTS*) for use in





Don Williamson



Jerry Biggerstaff



Mike Hoose

PLM 109 "Loved More Than I've Hurt"

Called by: Jerry

RB 3087 "Dayo" (Banana Boat Song)

Called by: Mike

RB 3086 "Who Let The Dogs Out"

Called by: Don

RB 3085 "The Bird"

Called by: Don

PLM 110 "All Night Party"

Called by: Jimmy



Jimmy Roberson

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advertising, publicity and public relations programs.

Its purpose is to create and affirm a name (the *ARTS*) as a concept which provides an image of unity among diversified dance groups, and which can be used as an effective marketing tool in seeking institutional and corporate sponsorship and funding.

### REVIEW

**CONCEPT:** The Alliance for Round, Traditional and Square Dance (*ARTS*) is only a work-in-progress concept that demonstrates the value of a collective, central voice for the dance community. This presentation is only for a review of the principal, purposes and importance of this concept. The *Phoenix Plan* will utilize the *ARTS* concept as a collectively descriptive term in its search for institutional and corporate support. The name provides an attractive, representative, and promotional label with which all groups can feel comfortable.

**STATUS:** It is all-inclusive in form and purpose, and is not associated with any existing, individual dance

organization. It can be used to represent both non-domestic and domestic dance groups.

**REPRESENTATION:** The *ARTS* is only a 'concept of consensus', useful in presenting a collective picture of the diversity within the greater community of its dance activity, for purposes of marketing and joint fund raising.

**MEMBERSHIP:** The *ARTS* embraces all dance groups associated with round, traditional, or square dance that support the preservation and promotion of their individual dance formats within the family of dance. All non-domestic groups are included, and they will hold memberships while still retaining the identity of their individual country.

**PURPOSE:** The *ARTS* offers a united front for separate dance groups with common purposes and goals but with individual interests. These groups are all making important and independent contributions to the history and tradition of America's dance, and this alliance can help make that concept possible.

# ROUND DANCE

## PULSE POLL

*BEV & BOB CASTEEL*



Dear Readers and Friends,

It seems only yesterday we talked about the new year and then spring and summer and now December is already here. Christmas is a such a special time when families come together enjoying each other, sharing family dinners, exchanging of gifts and singing holiday songs together. We wish you and your family a very happy holiday season. If you know someone who has a family member in the military at this time, send them a card telling them we think of them and pray for their safety. We also hope to see you sometime across the dance floor.

### **Wisconsin ROM Oct & Nov 2001**

*Submitted by Ray Steinich*

#### Phase II

Sweetheart's Waltz (Sanders)  
Windsor 4726

Marizy Doats (Restorff) MacGregor 5027  
Note: Read fine print on cue sheet,  
Head cues wrong on part C

#### Bonus

Cincinnati Rag (Schappacher) II/Two  
Step/ Star 136B

#### Phase III

Hernando's Tango (Ackerman)  
Grenn 17094

#### Phase IV

Stay Away From Sue (Woodruff) Star 138

### **Chicagoland Round Dance Leaders' Society TOM For Sept 2001**

*Submitted by Jayne & George Sheldon*  
(The postal service was late in getting  
this information to us earlier)

#### Phase II

Cincinnati Rag (Schappacher) II/Two  
Step/ Star 136

#### Phase III

Old Fashioned Foxtrot (G/J Martin) SP 316

#### Phase IV

Change Partners (Baldwin) Star 121B  
Ross Mitchell

#### Phase V

Foxtrot Tonight (K/B Nelson)  
Roper 172

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**Minnesota Round Dance  
Council**

**ROM for Nov & Dec 2001**

*Submitted by Steve & Jean Philson*

Phase II

Born Too Late (Chico) II+1/Coll  
90028/MCA 2404 Poni Tails

Phase III

Any Dream Foxtrot (Pinks) Star 115A  
Ross Mitchell

Phase IV

Slight Fever (Woodruff) Coll 6074 or  
Cap 9042 LS 57047 Peggy Lee or SP

**Popular Dances/Teaches  
DRDC Top Teaches as  
Reported in the Newsletter  
Oct 2001**

*Submitted by Mary Simmons,  
Editor*

1. A Brief Romance (Rumble) IV+1  
Waltz/SP
2. Mambo Bamboo (Bartn) III+2  
Mambo/SP CDN004 186  
Stuck On You (Rumble) IV/Jive  
Coll 4509 Elvis Presley
3. Amapola 3 (Kennedy) III+2  
Rumba/Star 131
4. Old Fashioned Foxtrot (Martin)  
III+2/Foxtrot/SP 316
5. Que Sera Sera (Shibata) VI  
Viennese Waltz/SP  
Be My Lover (Shibata) Unphased  
Hustle/SP  
Through Your Eyes (Read) VI  
Rumba  
Adeline (Shibata) VI/Slow Two  
Step/SP 376  
Somebody Love You (Buck) IV  
Foxtrot/Jive/SP 384
6. Pick A Bale Of Cotton  
(Easterday) VI/Jive/Star 142

Shall We Quickstep (Worlock)

IV+1/Quickstep/SP 368

Love Melody (Buck) III+2/Waltz  
SP 384

Foxtrot Tonight (Nelson) V+1  
Foxtrot/Roper 172

Perfidia Foxtrot (Slater) V/SP 352

Love and Marriage (Easterday)  
IV+1/Foxtrot/Star 501CD

Choo Choo Ch'Boogie (Goss) VI/  
Jive

Twistin' The Night Away (Helms)  
II+2/Two Step/RCA 447-0566

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

7. All That Jazz (Sechrist) V/  
Foxtrot Star 133

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

Cincinnati Rag (Schappacher) II  
Two Step/Star 136B

Please Mr. Postman (Buck) IV/  
Cha

A & M 75021/85937 Carpenters  
Hernando's Tango (Ackerman)

Htrnn 27094/14155 or 14248  
Beyond (Shibata) V+2/Rumba

SP 370  
Hey Baby (Rumble) V/Cha

Star 138

Belsize Waltz (Lawson) III/Waltz  
Liebestraum #3 (Shibata) V+1

Waltz/SP 310

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**TITLE - Label**

**ARTIST**

## **When You Say Nothing At All - DWN-04**

**Kelvin Love**

Initially performed by a woman with the most angelic voice I've ever heard - Alison Krause. A sweet, relaxing tune with a simple melody mostly piano and percussion. *Hds(Sds) Prom. 1/2, Touch 1/4, Boys Run, R&L Thru, Veer Left, Couple Circulate, Chain Down The Line, Square Thru 3, Corner Swing and Promenade!*

## **I Had A Beautiful Time - TAR-116**

**Reggie Kniphfer**

With a rolling banjo backup and an electric slide to lead, this is a good dancing tune-moderate on the energy scale and fun to sing to. Tarheel records seem to make pretty good hoedown records too. Always a good value. *Hds(Sds) Promenade 1/2, Lead Right, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Slide Thru, Square Thru 3, Corner Swing and Promenade!*

## **Ride, Ride, Ride - CRC-152**

**Ken Bower**

A swift little mover with a get out of my way attitude and something a little different for Crown Records-a snippy saxophone in the background. If you want a little extra juice in your dance, this one will do it! *Hds(Sds) Prom 1/2, R&L Thru, Touch 1/4, Boys Run, Swing Thru, Spin The Top, Slide Thru, Corner Swing & Promenade!*

## **Let's Fall To Pieces Together - GMP-1008**

**Lone' Blume**

An active tune from GMP with that play on words lyric line. GMP percussion punch on the resolution, a piano lead and a country attitude. Listen for the key change in the closer. *Hds(Sds) Square Thru 4, RH Star, LH Star, R&L Thru, Swing Thru Twice, Corner Swing & Promenade!*

## **Shortnin' Bread - 4B-6146**

**Dave Guille**

Anybody know what "shortnin' bread" really is let me know. This song is spiritually based and has been in my memory bank for a long time. Short on energy but long on shortnin' bread. Simple and slow on tempo with a recognizable melody and a heavy percussion and bass line. *Hds(Sds) Square Thru 4, RH Star, LH Star, Split the Sds(Hds), Around One to a Line All Forward & Back Touch 1/4 Boys Run, Corner Swing & Promenade!*

# HAPPY HOLIDAYS

from the Staff of Circle D Records

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Andy Petrere



Dean Crowell



Jerry Mitchell



Brad Caldwell

## Holiday Music from Circle D

CD-241 Merry Christmas (Straight To You)

CD-246 Meet Me Under the Mistletoe

CD-271 All I Want For Christmas Is You

CD-280 Ding-a-Ling, The Christmas Bell by Don & Jerry



### The Galaxy Song - A-1021

Here's an interesting song that's both fun and educational at the same time-how can you beat that! Very simple guitar strumming melody with a minor keyboard and percussion in the background. Here's the thing you get a great astronomical lesson at the same time, lots of galactic information about our galaxy. This is fun and amusing. *Hds(Sds) Touch 1/4, Girls only Pass Thru, Ctrs. Pass The Ocean, Others Hinge, Boys Trade, Single Hinge, Boys Run, R&L Thru, Swing Thru 2X, Corner Swing & Promenade!*

**James Reid**

### I'm The One - HH-5254

Very countrified tune with that honky tonk attitude and almost sad lyrics. Fiddle, guitar and piano leads and that HH signature sound. Medium on the energy scale and a nice ballad. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Pass The Ocean, Recycle, Corner Swing & Promenade!*

**Dan Nordbye**

### Blue Boy - Q-931

A sad country song of broken relationships and hearts. A twangy electric slide always adds to the dejected attitude of an instrumental. Smooth music and halfway up the energy scale-can you work up a tear when you sing this one? Maybe a little sob to let her know you want her back? *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Corner Swing & Promenade!*

**Guy Adams**

# Larry Cole

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### **Good Ol' Days Are Right Now - ESP-1060 Robert Funderburke**

A slight sound departure for ESP with a few horns in the background and then we are right back into familiar territory. A song of happiness and LOVE for all to enjoy with more easy to dance to music. *Standard Ferris Wheel Figure.*

### **Endless Love - SIR-702 Thorsten Geppert**

Solid percussion line with electric slide guitar and piano sharing leads and a fiddle in the background. Big on the energy scale—a definite mover. Great addition to anyone's collection—check it out on your tape service! Key change in the closer. *Hds(Sds) Square thru 4, Do Si Do, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Run, Slide Thru, Corner Swing & Promenade!*

### **Hoedowns on Vinyl Belleve/Ramblin' Rose Rag - RAM-1001**

A nice double sided hoedown. Believe is taken from the Cher tune from a few years ago and makes a pleasant, danceable piece of music—relaxing and smooth. Ramblin' Rose Rag picks it up a little bit with a more traditional sounding hoedown record. Nice guitar picking on a choppy little refrains—a fun and happy piece of music which is just what a "rag" is all about. One of my definite keepers the month.

### **Verity Swedish Mushroom//Twizzler Gammeldansk - SIR-509**

Strange titles but fun patter music. Verity gains in strength at the opener and goes to a boomchucka beat with a soft string background weaving in and around the main music theme. Twizzler is my favorite of the two. A more discernable melody for a hoedown. Choppy in content with a boomchucka beat. Two very usable sides and a good value.

**HAPPY HOLIDAYS**

## Singing Calls on CD

### Sea Cruise - Seven C's-118

**Paul Bristow**

A rerelease mastered with a little less bass from the original (formerly CBC-802). A familiar energetic melody with a countrified, square dance edge. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, Reverse Flutter, Ladies Go Dixie Style, Boys Crossfold, Corner Swing & Promenade!*

### Boogie Grass Band - RHY-121CD

**Wade Driver**

With the possible exception of new and newer callers the Rythm Rerelease should be familiar. Big on energy with a snappy/fuzzy electric guitar lead. Good chance to renew your worn out original copy-I still have mine somewhere in the stacks. *Standard Spin The Top figure.*

### All That Jazz - CC-104

**Patty Ping**

The great thing about the CD's being issued is choices-keys, tempos etc., they all lead to versatility. A "jazzy" CD with 9 (count 'em) tracks keys A,B,C, vocals and hoedown examples-they're in there. Music varies from big band sound to simple melody with horns and a solid percussion track. *Hds(Sds) Prom. 1/2, Pass The Ocean, Extend, Swing Thru, Girls Fold, Peel The Top, R&L Thru, Pass The Ocean, Girls Trade, Boys Crossfold, Corner Swing & Promenade!*

### Green Green - C-714CD+

**Marshall Flippo**

A Chaparral rerelease tagged with a hoedown reviewed in the next section. First released several years ago, this folk song turned square dance tune is fun to perform, timed nicely, and a little above medium on the energy scale. Here's your chance to update or buy new. *Hds(Sds) Prom. 1/2, R&L Thru, Square Thru 4, R&L Thru, Veer Left, Chain Down The Line, Slide Thru, Swing Corner and Promenade!*

## Hoedowns on CD:

### Fancy Fiddler/Uncle Pen - P-5000CD

With both tunes using a looping reset for extended play, Fancy Fiddler is a touch over 5 minutes, Uncle Pen about 4. Fancy Fiddler has that come and dance fiddle start up with some fine pauses and starts-All fiddling all the time. Uncle Pen is a guitar and banjo number with a strange guitar riff in each progression. Both have great energy and are just plain good listening as well.

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### **Road Runner Romp - C-714CD+**

A rerelease with a rolling bluegrass edge. A harmonica, fiddle and mandolin share the leads providing great energy to keep the dancers moving. This hoedown is tagged with the above singer Green Green.

### **Doctor Strange Dove/Kyle's Kapers - DDP-22340-203**

Using electronics and a truly modern edgy feel, Disco Duck Productions has been making some interesting hoedowns. These seem to work better for younger callers and younger groups, but make for an interesting change of pace in any caller's case if you can learn to call to this music. Doctor Strange Dove is a moderately paced number heavy on the electronics and percussion and without a strong melody. Also offered is the same tune in a slower tempo and a higher pitch-too slow this time-feels like the music is dragging, creating an "off" feel. On the other hand, Kyle's Kapers is a fun energetic romp with personality. Lots of little riffs, jumps and pauses and a lot of bass making for a different and unexpected hoedown.

### **Down Yonder #1 & #2 - BMV-3033**

Although BMV Records make for good dancing, they also make up as a collection some fine examples of energetic bluegrass and folk music. Almost always leaning to the traditional side with excellent banjo and fiddle work. Both variations on a theme are fast movers with the banjo featured in #1 and a fiddle doing the work in #2. Add this CD to your BMV collection!

### **Jet's Hoedown/Doc's Hoedown - STCD-2005**

Looping resets for long play or both can be played through. Jet's hoedown has a modern edge to it but hangs on to the traditional feel due to its bluegrass roots. Lots of energy here. Doc's hoedown is also a mover but is strictly traditional with standup bass sound, limited percussion and piano with that "old timey" feel. A strong banjo punch is these for emphasis.

*\*Standard figure: Hds(Sds) Promenade 1/2, Square Thru 4, R&L Thru, Veer To The Left, Ferris Wheel, Centers Square thru 3, Corner Swing & Promenade!*

*Just to let everyone know, this will be my last review for both the American SquareDance and the Northeast Square Dancer magazines. I want to thank my editors Ed & Pat Juairé for the opportunity to serve the activity. I also want to thank the record producers for their support, comments and compliments.*

*My successor is Tom Rudebock and I wish him well in an endeavor that has been both a lot of work but nonetheless a lot of fun.*

*Finally, thanks to you readers and subscribers for supporting these publications See you in print or on the dance floor.*

*Sincerely,  
Chris*

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by  
**Ed Foote**



## A CHRISTMAS BLESSING

As the holidays approach, many clubs have a Christmas dinner, and this is usually preceded by a blessing. Here is one related to square dancing.

### An affirmation before the blessing:

You are the square dance spirit. You possess every quality which is good in square dancing - let others see these qualities reflected in you.

Love those in your square as though they were sisters and brothers in your family, for they are your sisters and brothers.

Forgive the mistakes of others, as you hope they are forgiving of your mistakes.

Use your words to uplift others in the square, and you shall be uplifted.

Reassure those who are unsure or afraid, that they may gain strength from your strength.

Understand that each of us has strengths and weaknesses, and that those who are weaker than you in square dancing are stronger than you in some other area.

Reflect the love of God to all whom you touch, and you will have achieved the true perfect square.

The blessing: Dear Lord, We thank

you for the joy that is in the dance and the uplift in spirit that is square dancing. Guide our minds to understand the calling that you give us. Guide our feet in the paths they must go. Make us more aware of the need for greater understanding of each other.

Refresh and gladden our spirits, and give us the wisdom and courage to see joy in whatever may come to us. Amen.

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Diagram Books from Ed Foote. 5 books available: Plus, A-1/A-2, C-1, C-2, C-3A These are the most complete diagram books ever written for each program. Cost: \$16.25 including postage, \$17.25 for C-3A). Order from: Ed Foote, 190 McCandless Pl., Wexford, PA. 15090. Canada - add \$.80.

Also available: Magnetic dancer board with 16 matrix grid - \$23.00, moveable dance checkers - \$7.00, Round Dance Manual for Beginners by the Lockermans - \$7.50. Canada - add \$.80 for any item. Order from Ed Foote.

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### ADVANCED SQ. DANCE TAPES

6. A - 1 PART A
7. A - 1 PART B
8. A - DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2



### ROUND DANCE TAPES

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12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS  
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
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Video Post-Graduate Multi-Position Teach Tapes by Ed Foote. 3 videos available: Mainstream, A-1, A-2. These are the only videos of their kind, because they are for people already dancing a program and teach how to do

the calls from various positions. Each video about 90 minutes long. Cost: MS - \$34, A-1 \$24, A-2 - \$24. \$5.00 discount for ordering 2 or more videos. Canada - add \$2.00. Order from: Dale Garlock, address in preceding paragraph.

Marilyn and I wish you a blessed holiday season, with the reminder that peace is remembering that you can choose to see things differently. 🍁



# Country Kitchen

By Louise Harrop



## Roast Loin of Pork with Bourbon Gravy

- 3 Tbsp olive oil
  - 1 tsp dried thyme leaves, crumbled
  - 1 tsp dried oregano leaves, crumbled
  - 1 Tbsp caraway seeds
  - 1 tsp coarse salt
  - 1 small onion, finely chopped
  - 1 tsp crushed fresh garlic
  - 1 (4 - 5 pound) pork loin, boneless or bone-in with split chine bone
  - 1 cup chicken broth
  - 2 Tbsp bourbon (optional)
  - 3/4 C water
  - 1 1/2 Tbsp. cornstarch
  - 1/2 C cold water
  - 1/2 cup chopped green onions for garnish
- Combine the olive oil, thyme,

oregano, caraway seeds, salt, onion and garlic in a small bowl and mix well. Rub the mixture over all surfaces of the pork. Refrigerate, tightly covered, for 6 to 8 hours or longer. Place the pork in a roasting pan. Roast, uncovered, at 350° for 1 hour or to 155° on a meat thermometer. Remove the pork to a platter. Cover loosely with foil. Deglaze the roasting pan with broth, bourbon, and 3/4 cup water, scraping the bottom and sides of the pan well. Bring to a boil. Dissolve the cornstarch in the cold water. Stir into the roasting pan. Cook over low heat for 2 to 3 minutes, stirring constantly. Cut the pork into slices and place on plates. Top with a small amount of the gravy. Sprinkle with the green onions. Serve the remaining gravy at the table.

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# CLUB LEADERSHIP NOTES

**BERNIE COULTHURST**



Where did 2001 go? It is Santa Claus time - a happy time when families get together for the last time this year. It is time to reflect and count our blessings. We are so lucky to have been exposed to the wonderful world of square and round dancing. If Gene Edwards, a co-worker at the University of Wisconsin - Stevens Point Campus, didn't talk me into giving square dancing a whirl in 1971 we probably would have never learned to square dance. Thanks, Gene, wherever you are. Our world has never been the same since that first dance at the church hall in Plover, Wisconsin.

Jack Smith (California) sent me the following poem regarding square and round dancing being for everyone. Feel free to use it in your marketing efforts - just give Jack credit.

## **ROUND AND SQUARE DANCING IS FOR EVERYONE**

*Round and Square Dancing is for Every One  
You can Dance for Fame or just Dance for Fun  
You can be as good as your jeans will let you do  
Remember it takes effort so it is all up to you*

*Now we have those that just want to think  
of style*

*They work mighty hard and dance for many  
a mile*

*And Then we have those that come for Fun  
That is no problem we have room for every one*

*But the thing about our dancing some seem  
to forget*

*It is the atmosphere that exists in the room  
where all of you will fit*

*And if you want to help make our hobby thrive  
and grow*

*Stick out your hand and shake hands will all  
even those you don't know*

*And if you end up dancing with a couple that still  
has a lot to learn*

*Just smile and relax and remember you too  
were a beginner and helping is now your  
turn*

*The gratitude that comes from the face of the  
troubled one*

*Will make your heart swell with pride that you  
have helped some one find the fun*

*So round and square dancers what will it be  
Only a few high level dancers left for us to see  
Or we all go to work and recruit new dancers  
and stop our numbers decline*

*So that no matter where you travel a dance will  
be easy to find.*

*By Jack Smith*

His poem has a very powerful message - IF IT IS GOING TO BE IT IS UP TO ME! He is really saying that marketing is a primary responsibility of every square dancer - even those who can no longer dance for health reasons, etc.

On the lighter side, Happy Belated Birthday to Ed Juaire, co-editor of this magazine. He hit the big 60 recently. We wish you many more years. Keep up the excellent work with ASD.

Frank and Nan Habersberger have announced that due to Frank's failing



## *Round Dance with Ralph & Joan Collipi*

2001 - December 28-31

Myrtle Beach Ball (III-VI) - Myrtle Beach, SC

Staff: Blackford's, Collipi's, Pierce's. Host: Barbara Harrelson

2002 - January 25-27

Bennington Round Dance Weekend (III-VI) - Bennington, VT

Staff: Broadwater's, Collipi's, McGee's, Shibata's. Host: Esther & Irv Mindlin

March 14-16

WASCA Festival (II-VI) - Reston, VA - Staff: Collipi, Bahr, Weiss

April 12-14

Round-E-Vous Weekend (IV-VI) - Hayloft Barn, Sturbridge, MA

Staff: Worlock's, Collipi's

Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

Email: RVCollipi@aol.com ~ Tel. 603-898-4604 - <http://members.aol.com/RVCollipi/index.htm>

eye sight, they are retiring from square dancing. Frank and Nan are two outstanding leaders who have served the square dance community with endless energy. They have held numerous leadership positions in LEGACY and USDA as well as in state and area square dance associations. History will be kind to you, Frank and Nan. You will be especially remembered for your article encouraging the square dance world to go to just one program for the majority of the square dancers. You did not actually state that the Plus program should be dropped but the message was there. The Habersbergers have moved to Colorado near members of their family. We wish them well.

Congratulations are in order to the

United Square Dancers of America (USDA). USDA completed 20 years of service to the American square dance movement. USDA is primarily known for their low cost liability insurance for square dance organizations and square dancers. Very good friends of ours, Lyle and Jean Beck (IA) are the current President of USDA. We wish them luck in their sincere efforts to continue the excellent services provided by USDA.

Happy Holidays!

Till next time, happy dancing!

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](mailto:clj@wi-net.com).

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# RHYME TIME

## Cross-Over

by Mignonette (Mindy) Boyce  
Anchorage, Alaska

Dancing their squares through dizzy  
night,

Changing partners at whimsy's leave.

Loyal to the steps,

They never miss a beat,

But my heart beats on my sleeve.

*Allemande left your corner...*

They only let a corner show.

*Do-sa-do your own...*

Who is my own?

*All join hands and circle the ring,*

*Promenade your partner back home.*

Which is my partner?

Where is my home?

Show me your style - such a showy dance.

When can I cross over?

Though I dance all night,

I'll never get it right.

When can I cross over?

Through intricacies of movement,

Through subtleties of the square;

Through superficial ease of the  
sideline fans,

I rustle this dance floor style I wear.

*A chain to-the corner and pull her on by*

*Now swing the next one on the fly...*

Perpetual motion - pull her on by,

Partner switch in the wink of an eye!

Shoot that star

*Go right and left grand...*

Shoot my heart, the way they ran.

Masquerading behind the music,

Promenading for all to see;

Dancing outward form of an in-  
ward sphinx;

We're caught in the swing of jubilee.

*Men star left and the ladies right.*

*Once around in the middle of the night.*

*A star promenade and you walk  
around,*

*The inside out and the outside in.*

*The ladies star and we're gone again.*

Gone again - did I lose or win?

When they split your heart,

It's hard to dance again.

Am I of them? Are they of me?

We spin through a wide divide.

It's solitaire we gamblers dance,

In the tuneless tumble of our pride.

Though I dance all night,

I'll never get it right.

When can I cross over?

*Cross over to your corner,  
cross over to your own...*

Am I of you? Are you my own?

I reckon that caller is calling me home.

*Honor your partner-*

*Does anybody Dare?*

*Swing your little girl-*

*Does anybody care?*

Mixing dance squares through swirl-  
ing nights,

Changing partners at callers cue.

That cross over chance may never  
come again.

But I'll brave slim odds with you.

Note: *Italics indicates callers lines*

# Dance Cruises

<http://square-dance.com/cruises.htm>



Otto Degner

**JANUARY 27, 2002** — "Southern Caribbean" — 7-day Cruise aboard the superliner **msDESTINY**. Square Dance the deep Caribbean while you visit St. Thomas, St. John, Antigua, Guadeloupe & Aruba. Fly to San Juan.



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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Let us start by wishing everyone a happy, healthy holiday season.  
This month's article is a thinker. It's fun to watch the dancers try and figure these out. Enjoy!

- 1) HEADS square thru 2  
square thru 2  
SKIP THE 1<sup>st</sup> PART, right and  
left thru  
square thru 4  
trade by, left allemande
- 2) SIDES pass the ocean  
extend  
SKIP THE 1<sup>st</sup> PART, swing thru  
explode the wave  
wheel and deal  
dixie grand, left allemande
- 3) Heads Lead Right and Circle to  
a Line  
square thru 3  
SKIP THE 1<sup>st</sup> PART, pass the  
ocean  
scoot back  
right and left grand
- 4) SIDES pass thru  
separate around 1 to a line  
ENDS box the gnat  
{ALL} touch 1/4  
SKIP THE 1<sup>st</sup> PART, coordinate  
bend the line  
square thru 4  
trade by, left allemande
- 5) Heads Lead Right and Circle to  
a Line  
pass the ocean  
swing thru  
SKIP THE 1<sup>st</sup> PART, relay the  
deucey  
recycle  
square thru 3  
left allemande
- 6) SIDES pass the ocean  
extend  
linear cycle  
pass thru  
SKIP THE 1<sup>st</sup> PART, load the  
boat  
square thru 3  
trade by, left allemande
- 7) Heads Lead Right & Circle to a  
Line  
pass the ocean  
swing thru  
SKIP THE 1<sup>st</sup> PART, spin chain  
and exchange the gears  
explode & slide thru  
left allemande



## "JOHN'S NOTES"

Monthly Note Service  
For The Callers Who Care  
by



**John & Linda Saunders**



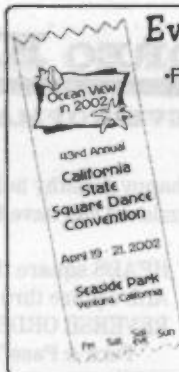
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- 8) SIDES pass thru  
separate around 2 to a line  
{ALL} turn thru  
SKIP THE 1<sup>st</sup> PART, load the  
boat  
left allemande
- 9) SIDES touch 1/4 & walk and  
dodge  
swing thru  
SKIP THE 1<sup>st</sup> PART, spin chain  
the gears  
scoot back  
right and left grand
- 10) HEADS pass the ocean  
extend  
swing thru  
SKIP THE 1<sup>st</sup> PART, spin the top  
All FOLD  
square thru 4  
trade by, left allemande
- 11) SIDES star thru and spread  
pass thru  
ENDS SKIP THE 1<sup>st</sup> PART, load  
the boat  
CENTERS chase right & Hinge  
ping pong circulate  
dixie grand, left allemande
- 12) HEADS square thru 2  
pass thru  
SKIP THE 1<sup>st</sup> PART, right and  
left thru  
pass thru  
trade by, left allemande
- 13) HEADS lead right  
swing thru  
SKIP THE 1<sup>st</sup> PART, relay the  
deucey  
swing thru  
SKIP THE 1<sup>st</sup> PART, swing thru  
right and left grand
- 14) HEADS pass the ocean  
extend  
SKIP THE 1<sup>st</sup> PART, spin chain  
thru  
BOYS circulate  
explode & square thru 2  
trade by, left allemande
- 15) SIDES square thru 2  
square thru 3  
SKIP THE 1<sup>st</sup> PART, pass the  
ocean  
linear cycle  
pass thru  
trade by, left allemande

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# THE KOREO KORNER



STEVE KOPMAN

Wishing you all a happy, healthy holiday season.  
Here's another puzzle we can have fun with at a square dance.

HEADS square thru 4  
ALL square thru 2  
REVERSE ORDER, right and left thru (Courtesy  
Turn & Pass Thru)  
THEN:

- 1) ENDS face in  
centers u turn back  
you're home
- 2) REVERSE ORDER, right and  
left thru  
chase right  
boys run  
slide thru, centers roll  
you're home
- 3) ALL trade and roll  
pass thru, right and left grand
- 4) chase right  
split circulate  
hinge  
acey deucey  
right and left grand
- 5) tag the line  
cloverleaf  
double pass thru  
leads u turn back  
left allemande

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# CUE TIPS

SELECTED BY  
FRAN & JIM KROPF



Here comes Santa Claus with all "the happy reindeer" let's say "my special prayer" for Santa as he has a lot of work and preparation for our Christmas holidays. Merry Christmas to all Fran & Jim.

## THE HAPPY REINDEER

Perry Lefeaver

**Record:** Special Pressing  
**Rhythm:** Two Step  
**Footwork:** Opposite unless noted  
**Phase:** 2+1  
**Sequence:** A-B-A-B-TAG

### INTRO

WAIT :: HITCH APT; SCIS THRU; LIMP 4; ROLL 3 TO OP;  
FWD/HOP,-, FWD/HOP,-; RUN 3 TO FC/W;

### PART A

CIRCLE AWAY & TOG;; FC TO FC; BK TO BK; VINE 3; CROSS SIDE CROSS; 2 TRNG 2 STEP FC/W;; SCOOT 4; FWD LOCK FWD; MANUEVER,-,SD,CL; PIVOT 2 FC/W; TWIRL/VINE 4; LIMP 4; WALK,-,CK,-; FISHTAIL;

### PART B

PROGRESSIVE BOX;; 2 FWD 2 STEP FC/W; FC TO FC; ON ARND TO LEFT OPEN;  
BK 2 STEP; BK, TRN, FWD TO OPEN; PROGRESSIVE BOX;; 2 FWD 2 STEP FC/W;  
FC TO FC; ON ARND TO LEFT OPEN;  
BK 2 STEP; BK, TRN, FWD TO OPEN;

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## MY SPECIAL PRAYER

Rochelle & Larry Cronkite

**Record:** CD Soul Aces/Metro 234 - Percy Sledge - Greatest Hits

**Rhythm:** Rumba RAL

**Phase:** III + 2 [Aida/Switch Cross]

**Footwork:** Opposite unless noted

**Sequence:** INTRO-A-B-A-C-INTLD-A-D-ENDING

### INTRO

BFLY WALL WAIT 2 MEAS;; SHOULDER TO SHOULDER TWICE;;

### PART A

BASIC;; AIDA TO REV; SWITCH CROSS BFLY WALL;  
SIDE WALKS;; DIAGONAL CUCARACHAS W/ARMS;;

### PART B

BREAK BACK TO OPEN; PROGRESSIVE WALK 3; SLIDE THE DOOR TWICE;;  
CIRC AWAY & TOGETHER;; FENCE LINE TWICE;;  
REPEAT PART A;,,,,;

### PART C

OPEN BREAK; WHIP; NEW YORKER TWICE BFLY COH;;  
OPEN BREAK; WHIP; NEW YORKER TWICE BFLY WALL;;

### INTERLUDE

START PEEK-A-BOO CHASE DOUBLE;;;;  
FINISH PEEK-A-BOO CHASE DOUBLE;;;;  
CHASE ONE-HALF TO VARS LADY TRANS;; DOOR TWICE;;  
LARIAT M'S L SD LADY TRANS;; SHOULDER TO SHOULDER TWICE;;  
REPEAT PART A;,,,,;

### PART D

SD, CL, SD, LIFT; BEHIND, SD, THRU OPEN; FWD BASIC; BACK BASIC;  
SD TWO-STEP APART; SD TWO-STEP TOG BFLY;  
TWIRL/VINE 3; CRAB WALK 3 BFLY;  
HALF-BASIC; TWIRL TO TAMARA; WHEEL 6;; WRAP, POINT;

# ACA VIEWPOINT

## PATRICK DEMERATH



### Recruiting New Dancers - A Christmas Story

The ACA Viewpoints for the July, August, September, October, and November in *American SquareDance* magazine focused on the American Callers Association's commitment to help clubs and callers by collecting current and successful recruiting information that clubs are doing and sharing this information with the *American SquareDance* magazine readers. This December ACA Viewpoints focuses on the benefits or blessings that we as square dancers and callers receive from square dancing and sharing those benefits with perspective new dancers.

The clubs who are using these successful recruiting activities are benefiting. The question remains: Why is new dancer recruiting such a disaster? The answers generally boil down to cable television, internet, cumbersome, antiquated, and segregated dance programs, commitment to lessons too long, and "I have asked everyone I know." It appears to this caller that cable television and the internet are merely "victim" excuses for failures in recruiting. The antiquated and cumbersome dance programs and unacceptably long commitment to lessons are serious problems

and must be shortened to reflect the lifestyles of Baby-boomers, Generation X, Generation Y and Generation Z. However, they are not the reason for failures in new dancer recruiting. The answer may be a lack of motivation and belief that it can be done.

In the motivation area, John Saunders, ACA Board of Director Member, asked in last months ACA Viewpoints "how can we motivate current square dancers to recruit new class members?" His reply was very appropriate. "Remind your dancer friends that every time they get their car serviced, buy groceries, or get a hair cut they come into contact with a potential square dancer." ACA research has shown that asking people whom they come into contact with is actually more effective than asking close friends, neighbors, and relatives. People we contact will come because they want to learn to square dance and will stay. Close friends and relatives may feel obligated to support their close friend or relative and will attend a few weeks and drop out. John further states: "As callers and leaders we cannot depend solely on the dancers alone to do the recruiting. Callers and leaders must do their part and bring

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people to new dancers open houses."

In the belief that it can be done, I would like to offer a point to think about. Perhaps we are recruiting for the wrong reason. If we try to recruit, merely to build up our club, our energy toward recruiting may not be very strong. On the other hand, if we look back and list out at all the benefits we have received from square dancing, pass these joys and benefits to others, we just might have a much stronger motivation and energy to recruit new dancers with better results.

I would like to credit this idea to a friend named Sammy Savage in Montgomery, Alabama. Late one night in September of this year, while cooking 90 pork roasts for a barbeque, I asked Sammy a question. "How have you been blessed or benefited from square dancing?" For the next few minutes, Sammy narrated a very chilling and heart-warming story that he is allowing me to share with each of you. When he started square dancing, his profession was that of an Air Traffic Controller at Maxwell Air Force

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

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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.

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Base. During the Reagan Administration the Air Traffic Controllers went on strike. At first, he joined the strike but after a few days, he returned to work. Within 30 minutes after he returned to work, President Reagan fired all the Air Traffic Controllers who were on strike. In reality, he came within thirty minutes of losing his career.

A short while later, his marriage disintegrated against his will. Life for Sammy was unbearable. Ms. Chris Roland recognized his plight and invited him to square dance lessons in Montgomery. After Sammy ran out of excuses not to go, he attended a Solo

Promenaders open house. For the first time in several months, Sammy was happy. He loved square dancing and joined a second set of lessons in the Capital City Stars and later round dancing. Sammy looked at me and said "Square dancing saved my life." He made new friends and created a new life for himself around his square dance family. He said that he could talk for days about all the other benefits and blessings he received from square dancing. Sammy mentioned that Chris Roland was not a close friend or relative. She was an acquaintance who vaguely knew Sammy, but Chris recognized that square dancing would offer something special to Sammy.

The point of Sammy's testimony is that if we as callers and dancers give people a gift of the many benefits and blessings that we have received from square dancing, it increases our energy, enthusiasm, and success in recruiting because we are offering new friends much more than just square dancing. Please accept Sammy's testimony as a Christmas present, which will assist you in bringing new people to the many blessings and benefits of square dancing. Let us do the right things for people and recruit new square dancers to share these many blessings and benefits that square dancing offers.

The members and the board of the American Callers' Association would like to offer a very special thanks and Merry Christmas to Sammy Savage and wish each one of you a very Merry Christmas and a Happy and Prosperous New Year. Do the right thing and give a Christmas present to another person. Invite them to square dance lessons. ■

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# SEWING 101

WITH *DONNA IPOCK*



Can you believe that another year is almost over???? I wish I could tell you that I've gotten all my sewing up to date and nothing is hanging over my head...WRONG. I have so many projects in the works that even I can't seem to keep some of them straight. This month we are just going to chat...with me doing the chatting...about some of the things I've seen at recent dances, and about tips that I have to pass on. Ready?

Do you all remember the Be-Dazzler that was popular several years ago? Well it's back and I am so glad that I didn't take mine to our church flea market (the smartest man I know wanted me to and mater of fact I think he thinks I did take it there). Last year I purchased a solid black prairie skirt with nail-heads around the hem bottom. I've worn it several times and am happy with the way it hangs and swirls while dancing. This made me want to drag out that Be-Dazzler and add some nail-heads or studs to another skirt. Well, I did just that and even added some to a plain white blouse to make it special and matching. It looks great and now I'm on to adding some nail-heads to a vest for THE MAN. A word of caution...this is time consuming work. Not a project that just zips by, and don't forget to have a plan in mind. Mine was done on the hem bottom of the skirt and

on the hem of the blouse ruffle. I want to make something with a design but haven't found the right pattern for placement of the nail-heads. Most of the ones that came with the Be-Dazzler are of anchors, comets, fish, lips; you get the picture...not what I had in mind for a square dance outfit or even a prairie skirt. I'll let you know how this turns out.

At this years North Carolina State Convention I had a sewing clinic...one of the attendees is a high school student who is a beginner sewer. Her boyfriend's mother made her square dancing outfits...well...at the Gatlinburg Autumn Leaves Dance I saw her and she proudly showed me that the skirt she had on ...she made. It was a gored skirt with an autumn motif. I was proud of her. I think its great that our young people are into square dancing...and sewing too!

At that same dance I saw an outfit that had a trim that I have been working on for a Christmas outfit. Let me tell you about this technique. It's called stippleing. It's machine stitching in a pattern or freehand on a solid color background with a contrasting thread or even the metallic threads. Stippling is usually done in quilting with a backing but can be done on single thickness fabric. I'm working

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on a bodice using this technique in red and green for the stitching threads. I traced and then stitched the design on the fabric before I cut out the pattern piece. Somewhere I read that the stitching **takes up** some of the fabric so be sure to stitch first. The outfit that I saw this past weekend used this very same idea. Carol, a member of the Goldleaf Squares in Wilson, made two matching outfits, including the shirts for the men. She used the stippling on the sleeves and on alternating panels in the gored skirts. The other gores had embroidered motifs that are repeated on the blouse bodice. The shirts had the motifs and stippling on the yoke and cuffs. This was an eye-catching color and design. Wonderful use of "How to trim an outfit without buying the trim".

Holiday season is here and I know you have a lot going on but if you can, take time to maybe make a simple gift for a friend or neighbor. These simple FROM THE HEART gifts always please the recipient and even the gift maker. My Mom still brags about the simple crocheted afghan that I made way back in the 70's. I only knew one stitch (shell) and I crocheted one after another. We didn't have much to spend on gifts and that year I made afghans for all the family members. At the time I was excited that I could give them something for Christmas, never dreaming that all these years later at least one gift is still being used. In this hectic time as we reflect on the year that is passing, a gift from the heart means so much.

Sew Happy!

Donna



# CHRISTMAS AND CURT SACHS (1881-1959)

By Dave Robeson

According to the New Testament, three wise men came to Bethlehem to see the infant Jesus and presented him with gifts of gold, incense, and myrrh, an aromatic gum collected from trees in eastern Africa and Arabia. Afterwards an angel of the Lord appeared to Joseph and ordered that he flee with Mary and Jesus to Egypt.

Incense, aromatic gum collected from trees in tropical east Africa and Arabia, played an important role in religious rites, mummification and funeral dances. An ancient Egyptian painting shows a chorus of female dancers. In a stone carving a procession of dancing girls support jars of ointment on their heads to consecrate the deceased whom obviously expected to dance in another world. In time, spices and flowers were steeped in oil that retained some of the fragrance; Avicenna, an Arab physician searching for medical potions discovered that it could be steam distilled.

In the ancient world, Arabs and Jews lived tolerantly around the northern rim of Africa facing the Mediterranean Sea. About 1492 Ferdinand and Isabella, Christian rulers from the northern prov-

inces, pushed Arab Moors out of southern Spain and expelled Jews many of whom, among others, migrated to the Spanish colonies in the Western Hemisphere.

They quickly discovered the fragrance of the toxic tonka bean growing on trees cultivated by Caribbean Indians. It still goes by the name coumarin (1830), the year it came into American English. The smell, like that of new mown hay, suggests that it masked odors in barn dances (1831) and local honky tonks (1909).

Curt Sachs, a well-known German Egyptologist, and musicologist, in his book, *World History of the Dance* (1937), documented much more. The introductory line in Greek quotes a sentence attributed to Christ from a Gnostic hymn of the second century, "Whosoever danceth not, knoweth not the way of life."

After analysis of dances from antiquity through the Middle Ages, Sachs described square dancing's earliest European forerunners.

"The contra: The chief collection of English dances, which from 1650 on, was brought out in eighteen editions by





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the famous publisher John Playford under the title of *The English Dancing Master or Directions for Country Dances*. It contains two broad types of choral dance; rounds and long ways. The *round* is the *brantle*, the circle dance with men and women alternating; the *longways*, a double file with men and women in straight lines facing each other. In both the dances are divided into a number of figures, groups of three, arches, stars, place change, circling, moving and falling back, crossing over, hey, procession, swinging of partners right and left, and many others. The figures are manifold and their various combinations of finding and losing of partners are inexhaustible. There is nothing specifically English about these dances. Circle and file are the basic forms of all choral dances and, with the majority of the figures, many may be traced back to the culture of the Stone Age.

At the beginning of the 18<sup>th</sup> century the country dance, the *round*, although discarded in England itself, was taken over by the French (where

it received a special name, the *cotillion* 'petticoat' - apparently from the beginning of a popular song: (My dear, when I dance, does my petticoat show?) In the *cotillion* four couples arranged themselves in a square. (It) has several advantages over the *anglaise* (English). It could be broken off at any time and the tiresome waiting was done away with; all couples started together. Yet it did not spread very quickly. I find the first mention of it in France in 1723, in Germany in 1741, and it seems not to have come to England until about 1770. This is quite natural since Great Britain had still her own *rounds*.

Another branch which grew out of the old *cotillion* developed, in contrast to the latter, into a firmly fixed series of six figures, in the first half of the 19<sup>th</sup> century. Today we call this dance the quadrille."

Sachs also described 20<sup>th</sup> century ballroom dancing, but never mentions the term square dance although it had appeared in Webster's American dictionary since 1870. In 1937 square dancing was not all that popular. ■

## ON THE RECORD

# ROUNDS


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Take a  at what is just released...

### **My Special Prayer**

*Phase III+2 (Aida/Switch Cross) - Rumba - CD Soul Aces/Metro 234 Percy Sledge - Greatest Hits - Larry/Rochelle Cronkite. Good music accompanies this basic Phase III Rumba. Interlude has lady in Vars. Position.*

### **Old Fashioned Foxtrot**

*Phase III+2+1 Unphased - Special Pressing - Gil & Judy Martin. Looking for a great Phase III Foxtrot here it is. Well written, has cross hovers, solo turns, impetus, fits the music so well.*

### **Put Your Head On My Shoulder**

*Phase IV+2 (Unphased Figures) - Slow 2 Step - Eric 203 - John & Karen Herr. Suggest you speed this up for comfort. Passing cross chasses, turning lunges, hip rocks, crush close position. Good music.*

### **She's A Lady**

*Phase IV +1+2 - Multi Rhythm - To Wong Fu CD Thanks for Everything by Tom Jones - Patrick & Lois Allred. Steps from many rhythms included in this routine, patty cakes, botá foga's, shadow traveling doors, cuddles, rock the boat.*

### **Rumba In The Dark**

*Phase III+2 (Alemana & Aida) - Rumba - Hoctor 476-2539 - Elaine Funk. Basic and very useable Phase III Rumba.*

### **The Girl Next Door**

*Phase II+1 (Hover) - +1 (California Twirl) - Waltz - STAR 162 - Paul & Linda San Filippo. This is really a nice waltz. Waltz away, California twirl checking dip and hold, solo waltz turns, left turning box. A goody for you record box.*

### **Seminole Wind**

*Phase III+ (unphased passing vines, figure 8 and open fishtail) - 2 step - JP/ESP 808 by Southern Satisfaction - Larry & Betty Warner. Would phase this one a little higher. Some unique choreography is included in this routine. Also tamara segment included in this routine.*

### **Volonta' Qua**

*Phase IV+2 (Cuddles & Riff Turn) - Bolero - Wish You Were Here by Eddie Fisher - Ralph & Joan Collipi. Dip hold, leg crawl, quick rec. point. Travelling hip rocks, double hand hold opening out. Great vocal by Eddie Fisher.*

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*to you and*  
*your family*  
*from the staff at*  
*American*  
*SquareDance*

**Stuck On Elvis**

*Phase VI - Jive - Coll DPE1-1009 by Elvis Presley - Jim & Carol Vincent. Passing American Spin, Lindy Catch, Curly Whip, Turkish Towel, catapult, slow cuddle walk. Fun dance take a look at this one.*

**Are You Sure?**

*Phase II - Two Step - TNT104 - Kit & Sandy Brown. Shadow box, basketball turn, circle chase, shadow vine included in this routine.*

**The Wanderer**

*Phase II+1 (Fishtail) - 2 Step- Coll. LDG 2101A by Dion or Laurie - 101 - Nancy & Amos Mouser. Easy Phase II two step has skate sequence, solo left turning box.*

**True Love**

*Phase IV+2 - Waltz - Telemark 904B - Anne & Earl Helm. Telemarks, curved feathers, passing change, outside change, swivel to develop. This waltz is nicely written.*

**Three Times A Rumba**

*Phase III+2 (Fan & Hockey Stick) - Rumba - Flashback AFS 9172 by Tony Orlando & Dawn - Jeanne & Warren Shane. Dance starts in wrap position, it also has an interrupted double peek a boo chase, ending in tandem, underarm turn, fence line. Ends in wrapped position.*

**Key Largo**

*Phase III - 2 Step & Cha - ERIC 301 by Bertie Higgins - Dorothy Sanders. Easy basic two step and cha cha.*

**Siesta In Seville**

*Phase III+2 (Alemana & Side Chase) - Rumba & Foxtrot - Grenn (No Number listed on Cue Sheet) - Doc & Peg Tirrell. Phase III dance no surprises.*

**The Cover Of Rolling Stone**

*Phase II+1 (Hip Swivel - Unphased) - 2 step - Col. 13-33256 by Dork Hook & The Medicine Show - Joe & Pat Hilton. Wrap and unwrap sequence, vine and wrap and unwrap sequence included in this dance. Easy Phase II routine.*



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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## JOHN'S NOTES

**John Saunders**

johnnysa@aol.com

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

Linda continues this month with some great ideas on the recruitment of new dancers. Some of the items that have been successful for her have been:

- 1) Being prepared and positive;
- 2) Make or supply handouts and materials;
- 3) Use various media available for advertising possibilities;
- 4) Demonstrations in public places.

This month's article in Calling Contra, by Don Ward, includes figures based on the "Ocean Wave." This will add more floor time to the basics of square dance movement as its core.

In the Workshop ideas section this month, John looks at some different choreography. Some are non-symmetrical sequences, and some work with lines of three.

The Mainstream (1-53) Program call featured is Touch 1/4. The Mainstream Program call of the month is Cast Off 3/4. Also included for the Plus Program is the call Follow Your Neighbor.

The Advanced and Challenge Supplement includes: Partner Hinge; In Roll Circulate; and Cross Chain Thru.

## CALLER'S NOTES

**Norm Wilcox**

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm focuses on the subject that is probably the single most important thing callers do - teaching. Some very important points are listed that will ensure that the caller is prepared before starting the teaching process.

Included this month in the Mainstream 53 (Basic) page is choreo 'Dancing the Mainstream 53 Program Gently'. The Mainstream featured call is Pass To The Center, as well as a page of choreo 'Dancing the Mainstream Program Gently'. For the Plus Program, Spin Chain the Gears is the highlighted call. Also included are some Plus sequences 'Dancing the Plus Program Gently'. For those calling Advanced, Reverse Swap Around and 'Do Your Part' are highlighted, as well as numerous sequences 'Gently Dancing the A-1 and A-2 Program.'

## CHOREO-WISE

**David Cox**

turnertempos@bigpond.com

The Mainstream (1-53) emphasis this month includes a term David calls 'Virtual Roll'. Although the call "(Anything) and Roll" is on the Plus program, the caller can direct the

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Tell it to Your Teddy Bear, Stevens & Cox .....	C-C 807
Wrapped Around, Jacques .....	CRC 154**
Johhny Be Good/Be Good Hoedown, Berg .....	CCCD 105
Bells of Christmas (Hoedown with Chorus), Hotchkies .....	
.....	STCD 2010

dancers to face In, Out, Right, or Left as if they were to Roll. The Mainstream section has choreo with the dancers doing an Extend from a Left Hand Quarter Tag Formation.

The Plus call this month is Ping Pong Circulate, but this month the highlight is starting from a Left Hand Quarter Tag Formation. The Advanced page deals with (anything) and Cross, which many times can be cued at a Mainstream or Plus dance.

*American SquareDance, December 2001*

The Featured Call this month was written by David Cox, and is called Banana Peel. This is an extension of Peel Off, and starts from a column. Dancers #1 and #2 in the column Peel Off, as a couple the same dancers will Veer away from the center (making a slight forward movement in the process) and Bend the Line. At the same time, dancers #3 and #4 will Circulate one position and Hinge. Starting from a right-handed column, the ending formation would be a right-handed Quarter Tag.

In the Hoedowning section is an article entitled "Simple Variety" that was written by Al Stevens and reprinted from the July 2001 Issue of Notes for European Callers.

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

### MIKESIDE MANAGEMENT

**Stan & Cathie Burdick**  
tfguild@capital.net

Larry Cole writes an interesting article this month, titled "Is Your Attitude Helping or Hurting Your Club?" Attitude and the perception of attitude are extremely important in your relationship with your club.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Odds and Ends, from Dave Taylor, a few Prizes and Surprises (from tapes), and choreo from Walt's Notebook.

**Do you publish a note service?**

**Would like it mentioned here?**

**Please send it to: 1720 W. Arrow  
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Thanks, Frank.**

# POINT OF ORDER



## **BLENDING PROGRAM FOR NEW DANCERS**

*by Rick Gittelman, Tucson, AZ*

The following ideas came from a variety of sources and are actually being used by some clubs with success. Special thanks to my wife, Stacey, and to Betsy Gotta whose ideas inspired me to write this article.

### **A. New Dancer Dances, Not Classes**

Call classes new dancer dances. This takes the stigma of student and the sense of long term commitment away. Make every class like a dance for new dancers. You can still teach and progress every week.

### **B. Make New Dancers; Instant Members**

In the first couple of weeks welcome the new dancers into the club. Tell them they are a new part of your club; makes them feel welcome and important. Gives them the opportunity to have "REAL CLUB BADGES." You can add a "New Dancer" dangle. This will eliminate the separation of new dancers from club dancers. New dancers instantly become a part of your club. They won't feel inferior and will likely continue attending. More importantly, they will blend into the club as their experience progresses.

If the class is sponsored by multiple clubs, create a special badge that identifies the sponsoring clubs. Create an acronym if necessary!

### **C. Same Night/Separate Night Classes/Overlapping Sessions**

Some clubs schedule classes on the

same evening as their club night. One advantage is that new dancers will not have to change their dancing night in order to dance with the club. Although this makes for a longer night, it only ties up one night for those who angel. This plan will also cut hall and caller expenses.

Your club may want to try overlapping these sessions. For example, the new dancer session may be from 6:30 - 8:00. Overlap the last half hour of the new dancer session with the first half hour of the club dance. This way club members and new dancers will have a chance to dance and socialize together. Thus, the blending of new dancers into your club will begin immediately. I have used this plan at two of my clubs and it has worked extremely well.

A disadvantage of same night sponsorship of new dances is that lessons may have to start earlier in the evening. If this makes it difficult for some working people a solution may be to start the new dancer session at 7, and extend your club dance a little longer.

If your club chooses separate nights for lessons and club dances take time to schedule combined new dancers dances club night dances. From the time New Dancers start lessons, treat them as real members of the Square Dance Community. Never make them feel inferior by labeling them as "just students."

### **D. No Graduation - No Diplomas**



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467 Forrest Ave, Suite 118, Cocoa, FL 32922 Phone 321-639-0039

For a number of reasons we lose new dancers between "graduation" and membership in a club or soon after they join a club. The attitude is I graduated that was fun, what can I do next season, maybe I'll try bowling. The jump from lesson to dancing with a club can be scary, especially if the club members are strangers. By blending new dancers into the club you eliminate this jump and carry them right in the door. These new dancers are part of your club family now.

As New Dancers progress you may want to give periodic achievement awards but make them fun. Some awards might be as follows: Smooth Dancer, Best Yellow Rocker, or

Everybody's Favorite Corner. Use your imagination, but stay away from dance level awards and diplomas.

Your new dancers will soon be club level dancers anyway but with this plan you have smoothly made them a part of your club.

This is a radical alternative way of keeping new dancers in the activity. Times have changed. To teach and retain new dancers we need a different approach. Although it will take patience and the cooperation of all your club members this plan should be seriously considered to preserve and enhance our beloved square dance activity.

*Your comments are welcome. ASD will forward them to Rick.*



# SQUARE-UP

**JOHN & LINDA SAUNDERS**



## **"Light The Candles Around the World"**

Light the candles around the world  
Pray the light will never cease  
Till the nations of the world  
Take each others hand in peace  
Make the night as bright as day  
And light the candles around the world  
Take each others hands  
Light the path & show the way  
For every boy and every girl to see  
Make the night as bright as day  
Light the candles around the world,  
around I say  
That the light may never cease  
Till the nations of the world  
Hold each others hands in P E A C E.

John & I were never so aware of this singing call, produced by Aussie Tempos records & Steve & Susan Turner of Australia, as we were on our tour of Europe/England in September. We were in Vienna, Austria, hosting and touring with our group of 44 dancers from Florida when we were made aware of the tragic events happening in our own country on 9/11. With only one English speaking TV station, CNN, we were brought up to date on the disaster. We had some very anxious days when one of our couples had their son working in Manhattan and not knowing if he was safe. Prayers were answered and after three days

they were informed that he was safe.

Why did this singing call have such meaning for us?

We danced outside Vienna, in Kurzentrum Bad Sauerbrunn, with the "Vienna Swingers" Square Dance Club, the next evening and found that the club members were feeling many of the same fears as we were about the tragic events of 9/11. To express their feeling they had a moment of silence for our group and for those that had lost so many loved ones. We all joined hands in friendship and enjoyed a wonderful evening of dancing with dancers that felt our sorrow. The town's mayor made an appearance welcoming our group of American Square Dancers and express his condolences and make us welcome to his country and town.

On 9/15 we made our way to Salsburg, Austria where we again had a wonderful evening of dancing with two clubs hosting our group, "The Mountain Hoppers" and "The Capers" square dance clubs. They had a large number of Bavarian dancers from Bamberg, Germany, join in the evening of dancing, making it a very large number of dancers. Everyone expressed their concern of the tragic events by using this singing call and having candles for everyone to light while the club caller sang "Light The Candles Around The World." This expression of friendship, from dancers we had trouble talking



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with due to the language barrier, was just so touching and very much appreciated. They expressed that they were feeling our pain and wanted us to know they were with us.

Many a tear fell from everyone in that dark room with only the candles making the dark as bright as day. We all joined hands in friendship and we came away with the feeling that no matter where we travel that square dancers around the world are just some very special people coming together to enjoy a special activity set to music.

May your holiday season mean more to you and your families than ever before. When we join hands with family and friends during the holiday season, John & I will always remember that evening in Salsburg with so many strangers feeling and caring. We realize, more than ever, that we are so blessed to be a part of the square dance activity. The meaning of "happiness set to music is square dancing" has gone to a higher level for us.

Have a wonderful holiday season and give someone a holiday HUG. 🍷

# RESTORE THE BASE!

By Herb Chisholm, Alexandria VA

In all the articles and letters concerning the decline of square dance participation during the past decade, there has been no mention of what I consider the main factor. During the period 1920 to 1950, traditional square dancing had hundreds of thousands of devotees. This large national pool of dancers provided the base from which modern western square dancing has benefitted from 1950 to 1990. However, this pool is rapidly drying up due to the inroads of father time and hence the steady decline in modern western numbers. We are now faced with the problem of trying to attract newcomers who have no previous experience in square dancing - with traditional or modern. With so many competing demands (school, work, parenting, television, computers, sports, hobbies, etc.) very few people are willing to commit to an activity that requires a long series of lessons.

The answer, as I see it, is to try to restore a large national base of traditional square dancers.

Traditional square dancing requires no lessons and can be mastered with only a short walk through. This makes it ideal for attracting those on tight schedules provided the opportunity is made available in each locality. Hank Greene, in his book *Square and Folk Dancing*, mentions the huge crowds of dancers at the 1939 New

York World's Fair led by famed caller Ed Durlacher. Ed also called to thousands of dancers in the late 1940's in Central Park, New York. Probably the world's largest square dance with an attendance of over fifteen thousand was held in Santa Monica, California in July 1950. Wilshire Boulevard was closed to traffic to accommodate people who danced throughout the night to the singing of thirty-five callers. All of this with no lessons! We can once again realize this type of popularity if everyone — current dancers, clubs, callers, CALLERLAB etc.—would put aside their apathy, complacency, prejudices and egos and work together for the overall success of square dancing.

1) Cooperation: The basic prerequisite is that there must be a marriage (shotgun, convenience or whatever) between traditional and modern western square dancing for the mutual benefit of both!

2) Repertoire: The repertoire of traditional dances should initially be limited to the singing variety that were highly popular in the thirties and forties and also simple to master. Major selling points "No Lessons Required" and "Be as proficient as your grandparents in ten minutes." At the peak of the traditional square dancing boom, Crown Records produced several records singing calls by

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caller Ed Hayes that proved to be highly popular and were distributed more widely than any other recordings. Since I recall dancing to these numbers in eight states, I would recommend that they be included in the initial repertoire. They were Red River Gal, Caballero, Promenade, Darling Nellie Gray, Jitterbug, Hinky Dinky Parlez Vous and Bird in Cage.

The first five of these were the most popular. Al Muller, one of the sages of traditional dancing, declared Darling Nellie Gray to be "the most popular call in the county." His version was slightly better than Ed's since it included more swinging! He also liked Promenade and in addition listed four other favorites which I have danced to many times. They are Captain Jinks, Spanish Cavalier, Girl I Left Behind Me, the signature dance of contemporary caller Bob Lewingston of Middletown, Connecticut, and Irish Washerwoman.

Many of the above dances were also cited by famous caller Ed Durlacher and his signature dance, Honolulu Baby, should also be included.

Rounding out the list, I would add one of the dances from the recent CD

produced by Smithsonian Folkways, Butterfly Whirl/ Golden Slipper.

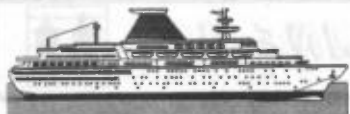
In addition to these singing calls, I would recommend four of the most popular of the old time contras, per sage Ralph Page, that are simple and easy to master, no "hay for 4" or "contra corners!" These include Lady of the Lake, Lady Walpole's Reel (Boston Fancy), Miss Brown's Reel, (these first three are my favorites) and Morning Star.

3) Movements/Patterns: Performing the above dances require mastery of only twelve or so simple movements (an individual dance uses from 3 to 6).

1 Swinging - This is the basic movement in traditional square dancing and is cited by Ralph Page as "the best call ever invented."

2 Balance and Swing is a term used in many traditional dances and contras but (with Ralph Page's enthusiastic endorsement) the balance step has been almost universally abandoned and balance time is now used to extend the swinging period.

The other basic traditional movements are Allemande, Right and Left Thru, Circle (L & R), Promenade,



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Forward and Back, Separate, Ladies' Chain, Divide the Ring, Pass Thru, Grand R & L/Grand Chain, Do-Si-Do. In addition, three other movements are occasionally used: Star R & L, Duck and Dive and Arch. For Traditional Contra, the movements are, (Balance &) Swing, 1/2 Promenade, Down the Center, R & L Thru, Cast Off and Ladies' Chain

4) CALLERLAB should take the lead in producing teaching materials for traditional square dancing: Recordings for callers, with instrumentation on one side and calls on reverse. There are many good traditional records but most with calls only and provide sheet

music for dances using live music - a basic feature of old time dances.

5) Modern Western Clubs (either singly or in combination) should ensure that there are traditional dances held in their area on a regular basis and actively encourage their "over-scheduled" friends and relatives to attend. This would eventually establish a pool for future enticement into modern western classes as circumstances change (empty nesters, retirees, etc.).

6) Modern Western Callers should be encouraged to broaden their repertoire and try calling traditional square dancing. Note: There are two

main pre-requisites — callers must have good singing ability and they must control their egos. In traditional square dancing (and contra) the movements for each dance are set and all the dancers know the words and tunes by heart. Dances could actually proceed without the callers if they were “no shows” due to illness, vehicle breakdowns, etc. The role of the caller, in addition to singing pleasantly, was to keep all the squares (relatively) in unison. Also, since traditional square dancing placed a premium on live music, a modern western caller making the transition should try to log practice time with local musicians.

7) Organizational Liaison: Reestablish ties with national and local organizations that supported traditional square dancing during the 1930's and 1940's. Nationally: CALLERLAB with National Grange, 4-H Clubs, YMCA - YWCA, Methodist Church headquarters, etc. and locally: Clubs and Callers - with schools, community centers, churches, state fairs, etc.

8) Demos should be based on traditional square dancing/contras with a major emphasis on audience participation. Note: Lady Walpole's Reel (Contra) is probably the best mixer ever devised. Lady Walpole designed it so she would have minimum contact with her partner (her husband whom she detested). You only interact with your partner at the beginning of the dance!

9) Conventions/Festivals should provide a separate hall/room for traditional square dancing and contras and all spectators should be encouraged to participate (free) especially in Lady Walpole's Reel!

10) American SquareDance Magazine should have a regular columnist for traditional square dancing and contra. With-cooperation between Traditional and Modern Western, we can once again attract large numbers of participants into square dancing.

11) Mantra - And lastly, keep repeating the Mantra: No lessons required, no lessons required, no lessons required etc.!!



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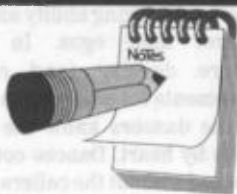
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We need the event date, name, location including city and state, contact address, phone number, and e-mail if any. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



*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.*

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- 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  
Jun 23-26, 04 Denver, CO 53<sup>rd</sup> NSDC

### CANADA

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

24-26 **HAWAII** - 37<sup>th</sup> Aloha State S&RD Festival, Ala Wai Golf Course Ballroom, Waikiki, Honolulu. Trail-in and Trail-out activities also. Festival Chairperson, PO Box 1, Pearl City, HI 96782; 808-923-0446; henrys@inix.com; www.inix.com/squaredancehawaii

## 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

1-2 **SOUTH CAROLINA** - Annual SC S&RD, North Charleston Convention Center, N Charleston. John & Rosilyn Earley, 9422 Plowden Mill Rd, Alcolu SC 29001; 803-473-2888; Earley1@ftc-i.net

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

**You say your festival or convention information is not listed?**

17 - **CONNECTICUT** - Annual Connecticut S&RD Festival, Wilby High School, Waterbury on March 17. Ginny Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 888-571-8831; ginnyvalenti@webtv.net

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

## APRIL

5-7 **NEVADA** - 55<sup>th</sup> Silver State S&RD Festival, Reno Hilton, Reno. Pat Riles, 775-856-3444; silverstate@yahoo.com; lindasawtelle@hotmail.com; www.squaredancenevada.com;

6 **OKLAHOMA** - Northeast Oklahoma SD Association 55<sup>th</sup> Annual Festival, Tulsa Convention Center, Tulsa. NEOSDA, 192 S 122 E Ave, Tulsa OK 74128; 918-438-4463

19 **VIRGINIA** - 41<sup>st</sup> Annual Cancer Benefit Dance, Fairfax High School, Fairfax. Ralph Driscoll, 205 Yoakum Pkwy Apt 502, Alexandria VA 22304; rdriscoll@rcn.com

19-20 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 310 S Hiram, Wichita KS 67217; 316-942-6852

26-27 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nesrdc; www.squareandrounddance.org

## MAY

9-11 **ONTARIO** - International S&RD Convention, Brock University, St. Catharines, Ontario, CANADA. Dorothy Budge, 2435 Kipling Ave #905, Etobicoke ON M9V 3A7 CANADA; www3.sympatico.ca/jerry.callen/t&d

25-27 **NEW MEXICO** - Don Armstrong Memorial Dance Weekend, Lloyd Shaw Dance Center in Albuquerque. 20 leaders from the U.S., Canada and Germany will contribute to the program of contras, quadrilles, English, folk and squares. Only \$10 to cover coffee breaks and after-dance buffet. You arrange for your accommodations. Albuquerque has many good motels, RV parks, and restaurants. Contact Marie Armstrong, 8021 Linville Road, Oak Ridge, NC 27310; 336-643-2975; maramst@bellsouth.net

## JUNE

26-29 **MINNESOTA** - 51<sup>st</sup> National Square Dance Convention, June 2002, Saint Paul, MN. Info: Jay & Gail Richards, General Chairman, 3243 Casco Circle, Wayzata, MN 55391; 612-471-0510; fax 612-471-7864; jay@jrichards.com

## JULY

18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.3nb.sympatico.ca/conv2002/coventi.htm

## AUGUST

16-17 **PENNSYLVANIA** - Annual PA S&RD Federaton Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; blkgrd@juno.com

16-18 **WISCONSIN** - Wisconsin S&RD Convention, La Crosse Convention Center, La Crosse. Dean & Pat Peterson, Registration Chairmen, 118 S 27<sup>th</sup> St, La Crosse WI 554601; 608-782-8505; callers2@mhtc.net

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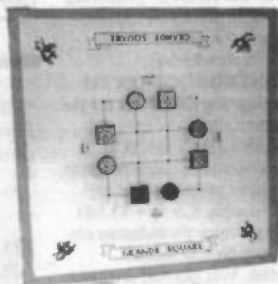
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**American SquareDance** (ISSN-0091-3383; USPS 513-240) is published monthly by E & PJ Enterprises, Inc., 145 Stone Dam Rd., N Scituate, RI 02857. Subscription rates: \$25.00; Canada \$27.50; foreign \$32.50. Payable in U.S. funds only. **Periodicals 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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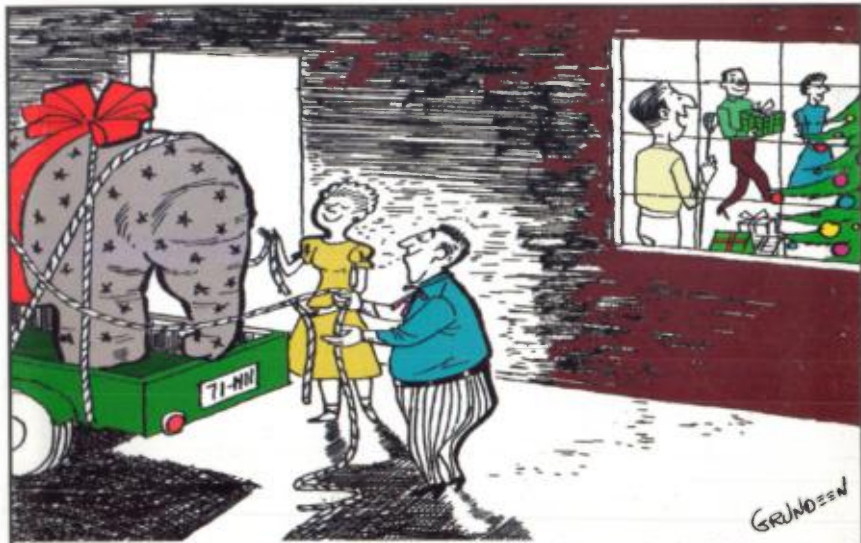
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